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EDITING A HYMNAL:
COLLECTION AND ANALYSIS

A Dissertation
Presented to
the Faculty of the
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In Partial Fulfillment
of the Requirements for the Degree
Doctor of Religion

by
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PART I

PAPER ON HYMNODY

SECTION I

JUSTIFICATION

A. PURPOSE

The original purpose of this project was to select from existing volumes those hymns and tunes possessing superior qualities appropriate to Christian worship, and to collect them into one volume for further study and use.

It probably would never be useful to produce this entire collection as a hymnal, although some individual church or school could select from its contents in producing its own hymnal. A loose-leaf arrangement would be useful as a supplement to an existing denominational hymnal: for choir use, for church school hymnals, or as hymn sheets for festival days. While it is desirable to choose the most aesthetically pleasing hymns, it is more important that a congregation's individual needs be met. By surveying a local church's bulletins, it becomes easy to determine both its present status and its needs. If the selections have been poor or haphazard, it is advantageous to progress with the best of what is already known, introducing new hymns slowly but on a regular basis while maintaining the familiar.

The essence of a good hymn is always subjective; therefore, the response is never universal. Yet, it is most important that whatever a congregation sings not merely furnish entertainment, but provide the basis for Christian insight and growth.

B. METHODS

Creating this workbook included many unglamorous and time-consuming hours of comparing, cutting, mounting, collating, matching, and assembling. The end result may be little more than a work-book for a lifetime study and sample analyses but represent what needs to be done with each hymn included within the notebook.

In order to compare this volume with the major American Protestant hymnals now in use, it was necessary to record the tune, page and key center for each hymn selected. As of yet, there has been no attempt to compare textual variations to any extent, but that study when undertaken will be greatly aided by the work of Fred Gealey, who did such a study with hymns of the 1935 Methodist Hymnal. Neither has there been a major effort to seek out original settings for comparison with current renderings. That monumental undertaking, where possible, could shed great light, without necessarily resulting in a useful end.

The task of editing has been limited to choosing one setting or hymn over another on the basis of its supposed worth rather than its present popularity. On occasion, however, this has meant the juxtaposition of hymns and tunes not commonly associated, and the inclusion of several selections composed by this author.

It was also necessary, both for easy reference and for reasons of analytical comparison, to find an outline which provided a framework for study. The most complete outline readily available is that of the Protestant Episcopal Church's Hymnal 1940. With certain minor omissions, it is also the most representative hymnal of Western Christendom. Another very useful hymnal is the Pilgrim Hymnal of the United Church of Christ. While there is a lesser emphasis on pre-Reformation hymns, its strength in Calvinistic Reformation materials surpasses that of Hymnal 1940. Other hymnals, of course, add the unique contributions of their separate traditions enhancing the body of literature common to all.

To make this project useful, various indices must be provided. Though many more would be useful, I have limited myself to the following: an alphabetical index with reference to hymn number in this hymnal, and entries showing the hymnal, page, key, and tune used in each of the hymnals surveyed; there is also a tune name index for

those settings used in this hymnal only. A listing of composers and authors provides two final outlines.

SECTION II

WAYS OF ANALYSIS

A. CRITICAL ANALYSIS

The most valuable way to analyse hymns is to compare various settings. In most instances, variation is merely the deletion of verses from one or all of the present editions. Comparison with original or at least early editions is helpful, not so much for purposes of restoration as to enable the editor to render a setting appropriate for present use. The same criterion might be used for tunes.

Analysis is done in three separate ways. The first method is that of an historical approach. Most hymnological volumes relate cultural conditions surrounding the writing of various hymns. These are necessary to understand the cultural persuasion behind an author's thought. From this point of departure we are able to search out the meaning of the second criterion, theological datum. This is a fairly topical study, juxtaposing two or more hymns from similar or different cultural viewpoints. Comparison is important not only to judge the relative merit of different hymns, authors, or periods, but also to find the best means of educating congregations to experience new concepts regarding their

relationship to their Creator. The third area of study is musical analysis. Its purpose here, as elsewhere discussed, is to transform theological datum into more subjective experience.

The hymnal editor is one who chooses what is useful for his generation of congregations. It is an awesome responsibility to choose which hymns, what verses, and "necessary" alterations should be made. Standards ought to be high, but not so lofty as to prevent usefulness in congregational worship.

B. THE HYMN AS A MEANS TO WORSHIP

How useful is the singing of a hymn in Christian worship, in helping a congregation to respond to God's Holy Word. Detractors in every generation have doubted such worth. Some have missed its potent message or failed to master its mechanics; but still worse, others, in the name of purism, have thought music too sacred to be mistreated by the untutored.

The first, or mechanical, problem is either ignorance or intellectual laziness. The latter (purism) is more complex. Its god is ascetic beauty. There is good argument for the creation of anthems, cantatas, and other forms too complex for congregational participation. These musical forms are good by nature, yet become corrupt

if they supplant rather than supplement congregational music.

The critics, it seems, have missed the real purpose of hymn-singing, or have at least doubted its effectiveness. It is, in reality, an existential corporate act in which rational datum (such as scripture or tradition) is transformed to subjective experience unifying individuals in intercessory petition, praise, or thanksgiving to celebrate with men of the ages, the pinnacles of the God-man relationship, or in anticipation of His promise.

The use of a hymn may vary. It may express contemplation or reflection, joy or sadness; it may try to explain a scripture lesson, or experiences of a later author. Yet whatever the hymn's purpose, that of the tune should never be at cross purposes, nor should its use in the service negate the intention of either or both. Above all, a hymn must never be used as a "warm-up" exercise for some ecclesiastical-orator's ego trip. This use is not likely, however, if enlightenment of scripture is central.

The next two papers attempt to demonstrate ways in which hymns have been used, and how they ought to be used. First, the commentary of Psalm 148 by St. Augustine of Hippo has become the classic statement of a hymn's

purpose in worship. By the nature of its current and continuous use since the late fifth century, it demonstrates that our present problems are not historically novel.

The second section demonstrates some of the antecedents to our own use of the hymn in worship. It shows that in the twentieth century there has been a return to the Augustinian idea of mutuality rather than the rugged individualism that formerly had free reign in our culture.

1. St. Augustine on Hymnody

St. Augustine, in his commentary on Psalm 148, provides what is still the best guide to the purpose of the hymn in worship.¹ A hymn, with its companion hymn-tune is the singing of praise to God. He gives us six ways to best accomplish this action.

First, it must be faithful to scripture, never contrary to, or distorting the meaning of Holy Writ. The Bible is the basic tool for man's understanding his relationship to his Creator. This is by no means a static, codified adherence open only to literalistic interpretation. Man through the ages has attempted to overcome the inadequacies of language transmission.

¹Augustine, "Exposition on the Book of Psalms," in The Nicene and Post-Nicene Fathers (Grand Rapids: Eerdmans, 1956), VIII, 677.

Second, a hymn must be reverent and devotional; it must be lofty in character and not lacking in reverence.

Third, its poetic, lyrical expression must contain simple words, have smooth transitions, and very apparent meaning of its content. In some cases this means using only words that everyone already understands, but it might also necessitate familiarizing a congregation with the richness of the English language and some few concepts hitherto unexplored. More realistically, these two things should be done in tandem.

His fourth criterion deals with spiritual character. By this Augustine means much more than merely being faithful to scripture. A hymn could relate the virtues of the Dukes of Esau, but it would not be relevant to the intent of God's Word. For this same reason, a hymn which is specific about some momentary need may not find lasting usage in the church. Conversely, a hymn too general in character may not deal with any present need of the Christian community.

The fifth need of a good hymn is structural soundness. There must be a plan; it must be an organic unity, boldly attacked: it must progress smoothly, have a decisive climax, and be brief. Some hymns contain over a hundred verses in their original versions. But few

modern day hymnals contain unedited versions of such hymns, and even fewer congregations would undertake the marathon effort of singing them all in one sitting. Even the famous Psalm 119, containing one hundred fifty verses (by the count of medieval codification) is usually divided into six parts for the purpose of reading or singing.

In his last criterion, Augustine discussed the reason for mutual experience. They must be related to corporate rather than individual needs. Worship, as opposed to private devotion, is a public act involving a group of people participating in a single act directed toward one goal. Opposed to this is an aggregation, here defined as a number of people confined to a small place pursuing individual goals except as is necessary to the acknowledgment of another physical presence. There is need for both worship and devotion in the life of every Christian. The two are not mutually exclusive, but should not be confused with each other. Hymn-singing and ritual are not out of place in private devotions, nor is intercession in public worship.

2. Trends in American Hymnody Between 1840 and 1940

Crawford sees ten trends of change in church hymnody between 1840 and 1940.² But, like the Ten Commandments, they can be summarized by two: the movement from parochial, rural-based frontierism to multi-oriented, urban-based pluralism; and secondly, movement of interest from individualistic problems to collective interests.

First, by analyzing the contents of major hymnals, he demonstrates that parochial evangelizing is replaced with liberal, function-oriented worship which is catholic in doctrine. Second, it followed that religious terms changed from specific dogma to functional concepts of religion as the resource of creative living. The third trend is from rugged individualism toward more collective interests.

Fourth, whereas religion was a community of redemption wherein salvation was a fixed and final act for nineteenth century man, it is no longer the primary concern (though no one would really question importance of this belief). Worship, as now seen, is an act which makes divine life accessible for everyday living. Fifth, the doctrinal concern of a fixed formula of salvation has

²Benjamin Franklin Crawford, Religious Trends in a Century of Hymns (Carnegie, Pa.: Carnegie Church Press, 1938), pp. 163-65.

been replaced by a more general interest in the varied ways of experiencing redemption. Sixth, the interest in catechisms has been replaced by active service in the Kingdom of Christ to the world. Seventh, the present age is not as concerned with other worldliness, but rather sees eternal life as service and self-forgetfulness in the work and will of God.

Eighth, the arrangement of newer hymnals shows a great deal more compartmentalization into functional aspects: church, sabbath, scripture, sacraments, special days, commemorations, thanksgivings and education. Ninth, many ritualistic elements once lost have been reintroduced, the result being more "stately worship."

And tenth, religious motivations have changed by moving away from specific evangelism toward social and corporate expression, due in part to the nature and direction of cultural developments. The effects of the shift from rural to urban living have been compounded by the advances in communication, bringing about a type of universal awareness of the problems of all levels of society--yet limited--in the sense that there must be time for growth for solutions of these problems.

It is interesting, also, to see the growth and concurrent rejection of commuter sub-urbanism, and its effect on the social structure of the church. While many

of the lower and middle class groups move toward suburban living as an escape from the city, the rich and the cultured move into the stream of highly developed urbanism. The multiplicity of such cross-trends has its effect on the life of the church in many real ways. The greatest is in that of personal identity. One must be made to see himself as an individual of worth in the sight of God, but must also identify himself as a member of a group of such individuals, many with problems similar to his own.

Hymn-singing is one of the ways that man can outwardly identify himself as a social creature, because he is actively affirming the theological content of the hymn. The tune, as we shall discuss, is the means by which this material becomes more experiential. Up to this point there has been concentration on the textual material only, but we shall for a moment turn our attention to that element, the music, which in terms of the Christian hymn, can most aptly be described as the handmaiden of the text. It is rightly so called for its purpose is to transform the text, and never to submerge the meaning of the written word with its powerful emotional force.

C. MUSIC IN WORSHIP

1. Use and Mis-Use of Worship Music

Music has been used and mis-used in worship throughout recorded history. One of the most ancient fragments of biblical literature is the Song of Miriam. David became a court musician during the reign of Saul. In the time of Solomon's Temple, there were liturgical orchestras performing during the great festivals.

We know little about tonality and scales of this early music because no scheme of notation existed until the ninth century A.D. when Guido d'Arezzo devised a scale using four lines upon which a series of square dots were placed giving some indications of pitch and note values. Although we assume that some of the music recorded on paper for the first time predates this age by perhaps several centuries, there is no way to fathom the possibility of how ancient its roots might well be. With the advent of notation we have a more accurate accounting of the church's music.

Whether music was vocal or instrumental, its most valid purpose in the church has always been to transform theological data into real experience. Each generation has attempted to approach this problem with varying degrees of success. In the great monastic age, the community of monks spent a great part of their waking hours

singing plainchant, usually as part of the liturgical offices. Later on, as the music became more complex, a greater amount of the music was sung by a smaller portion of the community which devoted more time in preparation. Several councils attempted reform, usually in regard to the style of music and the nature of texts, some of which degenerated into little more than musical newscasts. It was not until the Protestant Reformation that we have a radical return of music to the entire congregation. Since that time there have been various movements in the direction of professionalism, followed by a return to the more simple, but more universal, congregational singing. This is with good reason, for people always seem to react more experientially to something in which they participate rather than to something they observe, despite the degree of professionalism or of natural aesthetic beauty. This is not to negate the use of good choral music, but to say that it must always rank third to the hymn and service music, even if it might rate first in beauty and polish, (assuming the entire congregation participates in these functions).

Thus, too, the performance of choral music in worship is the third most important act of any choir. Its primary duty is to support the singing of all congregational music. Its second most important duty is to be

a student of the music it sings, congregational and choral. There is much to be derived from even the simplest hymn, as well as from more complex anthems and cantatas. Out of this preparation, choir members may more fully be ministers to the entire congregation through this form of worship, even though, in the final analysis, they themselves will always be the greatest benefactors of their study.

2. Music in the Age of Technology

A society's corporate values are of importance in determining the role music will play in the development of its people's self-awareness. Our nation has made the greatest technological advances of any in the history of man. Even such artistic achievements as photography, especially the motion picture, has been the direct result of technological development.

The age of technology, however, has also produced several detrimental biases. First, there is the tendency to believe only what is scientifically valid, that which can be proved by means of logic. Another popular bias is that education is good only if it produced results which can be translated into dollar and cent value. Obviously, music as used here does not fit into such classifications. Moreover, a great gulf has arisen between art and what is

more properly called entertainment. While the primary purpose of the first is to transmit a message, the second only stimulates surface feelings. Obviously, such a generalization must be placed on a scale wherein the definitions are the poles between which all else falls.

While there is justification for entertainment, this is not the purpose of hymn-singing. Singing itself is an enjoyable experience. However, when the right music is used, something of concrete worth has been learned, something that undergirds and adds depth to personal feelings. In other words, right knowledge is reinforced by personal feelings.

To really understand the validity of our feelings, we must know where we, as individuals within a society, have been culturally. Every age gains new insights into man's behavior, but, unfortunately, often loses sight of many others. For this reason, it is necessary to know the historical situations which gave birth to our hymns in order that we may better understand where we are today and how we relate to them. History is an ongoing process. Man can neither escape his past nor recreate it, he must borrow from what has been and combine it with what has never been to create what will be. In each age there is dissatisfaction with the decisions of society, as well there should be. The problem lies in the method in

which people express their dissatisfaction. Today we have two groups of dissatisfied people, each of which has failed to grasp this lesson of history. The first would return us to some idealized age of the past, and thus wipe out all the good things we have gained. The other, on the premise that history begins with themselves, would attempt to destroy society to rebuild it, only to suffer the same mistakes under new names. These things are evident in the writing of a hymn, but are certainly not phenomena exclusive to our own age.

3. Criteria for Hymn Tunes

There is no ancient authority for criteria of hymn-tunes. The reason for this fact is very simple: man's taste in music is constantly changing. This does not mean, however, that it is necessarily wise to sing currently popular styles or tunes because few deal with topics that stimulate the type of feelings necessary to a worshipful attitude. Secondly, music should never call so much attention to itself that it overpowers the hymn it attempts to transform. Music, therefore, being of a more subjective nature than written texts, is more constantly reviewed by need in a given cultural situation.

One recent attempt to define criteria for hymn-tunes is found in the work of Joe Ed Hollis' unpublished

Ph.D. dissertation. Herein he discusses the contents of good and poor hymn tunes.³

a. Qualities of Acceptable Hymn-Tunes. First, Hollis speaks of harmonic characteristics. He feels that frequent changes of harmony within a phrase, often two or three changes per measure are desirable. The hymn should be written in diatonic harmony and include only those chromatic alterations necessary to modulation. There should be a good supply of minor as well as major harmony. It is desirable that some modal harmonies (usually modes II and IV) occur in a hymnal. Good sources of this type of writing occur in plainsong and its adaptations, and in some folk-song literature.

Second, he discusses the melodic-rhythmic characteristics of a good tune. Again, the melody should be diatonic, with accidentals used only to modulate. Basic note values should predominate in the melody with only occasional notes of longer or shorter duration for spice. Rhythmic figures within a tune should not be too often repeated. And syncopation, which should occur only infrequently, should not involve more than one division

³William J. Reynolds, A Survey of Christian Hymnody (New York: Holt, Rinehart, and Winston, 1963), pp. 131-35. From Joe Ed Hollis, "An Evaluation of Hymn-Tunes & Singing Practices in Protestant Church Schools" (unpublished Ph.D. dissertation, George Peabody College for Teachers, Nashville, 1952), pp. 35-37.

per beat or of a duration less than a single beat once begun.

The third characteristic is the relationship of voices to each other within the harmonic structure. There should be occasional use of parallel thirds and sixths between upper voices interspaced with frequent perfect intervals. Parallel perfect interval movement, however, should always be avoided. The bass line should be written as a sort of counter-melody which makes use of minor harmonics as well as the usual major chords of tonic, dominant, and sub-dominant. Inverted chords are occasionally desirable, as are passing tones if within the diatonic framework. Inner voices should have some degree of melodic and rhythmic independence.

b. Qualities of Unacceptable Hymn-Tunes. Hollis takes even greater pains to define the points of style which he opposes. There are eight melodic-rhythmic characteristics he defines as unacceptable. First, melodic chromaticism for the purpose of embellishment rather than modulation is not to be tolerated. Second, a short melodic-rhythmic figure consecutively and frequently repeated within a phrase, while easy to grasp, calls too much attention away from the text. Third, the same may be said for frequent syncopation involving divided portions of a beat. Fourth, the use of alternating notes of

short duration with ones of long duration constantly repeated, while creating good feeling in the digestive tract, does little to enlighten the Christian about his relationship to his Creator. Closely allied with this is the predominant use of consecutive notes of short duration (machine-gun style), dotted and/or even. The typical waltz rhythm or other triple unit as in six-eight time or quick three-four, using regular four measure phrases combined with frequent melodic notes of two or more beats duration and having infrequent changes of harmony within the phrase is the sixth characteristic of inferior tunes. The seventh is the fox-trot and two-step rhythm. It is slow to moderately fast with a steady four-four signature, contains frequent melodic notes of two or more beats duration, with infrequent change of harmony within the phrase. Eighth, the song which has bird-eyes or holds on the upbeat, or where the holds do not coincide with the completion of a musical thought is to be avoided.

In the light of Hollis' definition, the characteristics of harmonic vocal relations seem to be designed to exclude Gospel-Songs. First, the predominant use of parallel thirds and/or sixths between the soprano and alto frequently interspersed with augmented and/or diminished intervals which contain minor sevenths, ascending and descending chromaticisms, with only occasional perfect intervals are the stylistic characteristics of

gospel music. Second, the use of solo and duet passages in scale or arpeggio style against sustained tones in other voices is also stylistically unique to this period. Third, echo effects between two or more parts, or the typical echo type melody, presumably as used in gospel songs, rather than as used in certain Renaissance hymns, are objectionable.

The overall characteristics of superior or inferior tunes are singability, compatibility, and worshipfulness. No tune, however beautiful, is appropriate for worship if the range is too wide for the amateur singer or if it contains a number of strange intervals. No text or tune, however beautiful in itself, is appropriate unless these two reinforce the same theological aim. And, needless to say, only if text and tune meet the above requirements can they possibly provide a proper worship experience.

c. Summation of Hollis' Analysis. Hollis has attempted to objectify that which by its nature is very subjective. He has determined, by his own congregational experience and academic training, which body of musical literature seems best to accomplish his motive, and has then analyzed its parts in an effort to verify or define that body of literature. The good tunes are, of course, chorales, psalm tunes, certain periods of nationalistic

music such as Welsh, 18th century American tunes, those of British roots, as well as harmonized versions of plainchant. The superiority of these tunes can only be determined, however, by one's subjective opinion of what they accomplish in any given situation. Hollis' bias becomes more evident when he discusses criteria of inferior hymn-tunes. These can readily be identified as gospel-song tunes, Victorian-Romantic vehicles, and others which use waltz or six-eight long-short or short-long rhythms quaintly referred to by some as "Hopalong Jesus" music. The harmonic character of these tunes is almost the opposite of the ones discussed above. There is infrequent change of harmonies within a phrase, often less than one change per measure. Chromatic harmonizations abound using altered chords, chromatic varieties of chords of the sixth, or an added sixth to a harmonic triad for the purpose of embellishment only. There are sliding harmonies; also, there are numerous consecutive, unresolved minor sevenths on the sharp side of the key. Technically, this kind of writing is more difficult to sing as written than those described above as superior. What makes them musically easier for some congregations is familiarity alone. Harmonic technicalities are compounded by a highly stylized melodic and repetitive rhythmic character.

While I do not disagree with Hollis' conclusions, I do object to the dogmatic way in which they are stated. In reacting to the excesses of one style, he may well exclude the valid experiences of a number of very devout Christians.

EXAMPLE OF "SUPERIOR" TUNE

EISENACH 88.88.88.
 Exodus 13:21 Johann H. Schein 1586-1630
 Charles Wesley 1707-88 Harm. by J. S. Bach, 1685-1750

1. Cap-tain of Is-rael's host, and guide Of all who seek the
 2. By thine un-err-ing spir-it led, We shall not in the

land a-bove, Be-neath thy sha-dow we a-bide, The
 des-ert stray; We shall not full di-rec-tion need, Nor

cloud of thy pro-TECT-ing love; Our strength, thy grace; our
 miss our prov-i-den-tial way; As far from dan-ger

rule, thy word; Our end, the glo-ry of the Lord.
 as from fear, While love, al-might-y love, is near. A-men.

I I IV⁶ V⁶ I ii I⁶ V V⁶ #iv⁶ V V⁶ I
 A- I V⁵
 ii⁶ V⁷ I D-I IV⁶ V⁶ I ii I⁶ V V⁶
 #iv⁶ V A-I V⁶ I ii⁶ V⁷ I V⁷ vi III⁷ vi⁶ VI⁶
 ii I⁶ V III⁷ vi I ii⁶ ii I⁶ V⁷ I IV I

EXAMPLE OF "INFERIOR" TUNE

WEIHNACHT 8.6.8.6.D.

Leigh R. Brewer, 1839-1916 Karl P. Harrington 1861-1953

1. Long years a-go o'er Beth-lehem's hills Was seen a won-drous thing; As
2. That song is sung by rich and poor. Wher-e'er the Christ is known; 'Tis

shep-herds watched their sleep-ing flocks They heard the an-gels sing. The an-thern rolled a-sung in words, and sung in deeds, Which bind all hearts in one. An-gels are still the

mong the clouds When earth was hushed and still; Its notes pro-claimed sweet peace on earth, cho-ris-ters, But we the shep-herds are, To bear the mes-sage which they bring,

To all man-kind good will: "Glo-ry to God in the high-est," The
To those both near and far: "Glo-ry to God in the high-est," The

an-gels' song re-sounds, "Glo-ry to God in the high-est!"
an-gels' song re-sounds, "Glo-ry to God in the high-est!" A-MEN.

V⁶ V I I⁷--I⁵ V vii⁰₆ V⁷ I IV I

D. AN EVALUATION OF HYMNS AND HYMN TUNES

The final guide to the worth of hymns and hymn-tunes is what they seem to do for people. If the purpose of a hymn is to transform philosophical and theological material into experientially right action, we must first know the educational level and self-understanding of any particular congregation. What is right for one time and place may not be acceptable or suitable for another. Thus, any effort to better a congregation's standards must first deal with the doctrinal viewpoint of its age as well as current musical usage. Having this understanding, one must then adapt from what is available, gradually stimulating growth in order to achieve the desired level of Christian nurture.

SECTION III

IMPLEMENTATION

If knowledge is the key to choosing the right hymn for the proper service, then patience is the key to proper implementation. Congregations tend to be intellectually lazy, preferring what they know rather than knowing what they prefer.

This is partly a problem of mechanics. People who can't read music have not really gained the freedom of choice. It would be quite effortless, and sometimes temporarily necessary, to choose a familiar hymn which may be wrong for the occasion, or to use a theologically or musically inferior setting where something better exists. But such an attitude, in the final analysis, would do nothing to promote Christian growth. This growth is necessary and possible if we make good use of some of the natural resources available to us, namely, the church choir. It is the first key to congregational singing.

Too many choirs are more interested in doing their own thing; namely, spending most of their time preparing and performing masterworks or anthems. It must be granted, of course, that the abilities of these faithful servants of the church are often little better than

those of the general congregation. Only interest or conscience set them apart. Nevertheless, a strong rehearsal of new hymns is far more important than whatever other duties they might have. Second, there must be time set aside for general congregational rehearsals. This may be scheduled before, during, or after a worship service, or at a special time which a song-fest would provide. Third, a number of volumes are available which make use of hymns in special settings for choir, or may be combined in various ways with active congregational participation. These include the hymn-descant, canon technique, and alteration of choir and congregation settings. Organ harmonizations and preludes round out some of the traditional techniques.

Such methods of implementation could seem to be frustrating and time consuming, yet they are one of the most satisfying means of accomplishing group unity, as well as achieving a higher level of singing technique.

PART II

SAMPLE ANALYSIS OF HYMN SETTINGS

SECTION IV

SAMPLE HYMNS

For purposes of illustration, I have selected ten representative hymns to analyze. The totality of these representative examples is intended to give a brief outline of the major historical periods of hymn writing and tune composition, as well as the primary theological topics. Each hymn has been reproduced from a hymnal with words and music followed by critical analysis.

A. SAW YOU NEVER IN THE TWILIGHT

CHARTRES 8.7.8.7.D

15th c. French Melody

Cecil Frances Alexander 1818-95

Harm. by Charles Wood

In moderate time

1 Saw you nev - er, in the twi - light, When the sun had left the skies,
 2 Heard you nev - er of the sto - ry How they crossed the des - ert wild,
 3 Know ye not that low - ly ba - by Was the bright and morn - ing Star?



i i⁶ i V⁶ i iv----- i iv V--- i



Up in heav'n the clear stars shin - ing Through the gloom, like sil - ver eyes?
 Jour - ney'd on by plain and mountain, Till they found the ho - ly Child?
 He who came to light the Gen - tiles, And the dark - en'd isles a - far?



i - i⁶ i V⁶ i iv----- i iv V--- i



So of old the wise men, watch - ing, Saw a lit - tle stran - ger star,
 How they o - pen'd all their trea - sure, Kneel - ing to that in - fant King;
 And we, too, may seek his cra - dle; There our hearts' best treasures bring;



i - - V - ⁷ i V⁶ i - - i⁶ - - iv⁶ - ⁵ ⁶ ⁵ iv⁷ I



And they knew the King was giv - en, And they fol - lowed it from far.
 Gave the gold and fra - grant in - cense, Gave the myrrh in of - fer - ing?
 Love, and faith, and true de - vo - tion For our Sa - viour, God, and King.



i - V⁶ V #ii⁰⁷² I⁶ I I⁶ - - ii⁶ iv i⁶ V i

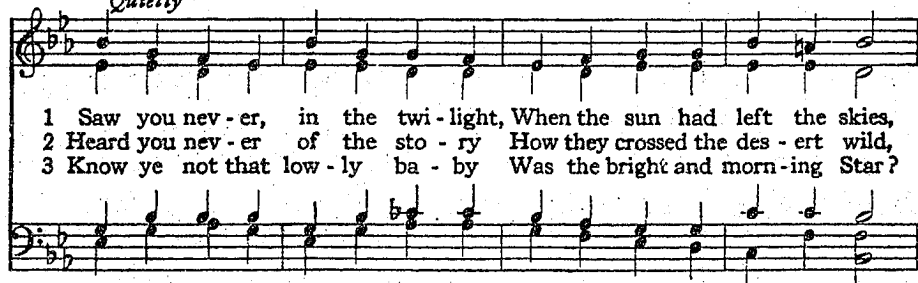
SAW YOU NEVER IN THE TWILIGHT

Cecil Frances Alexander 1818-95

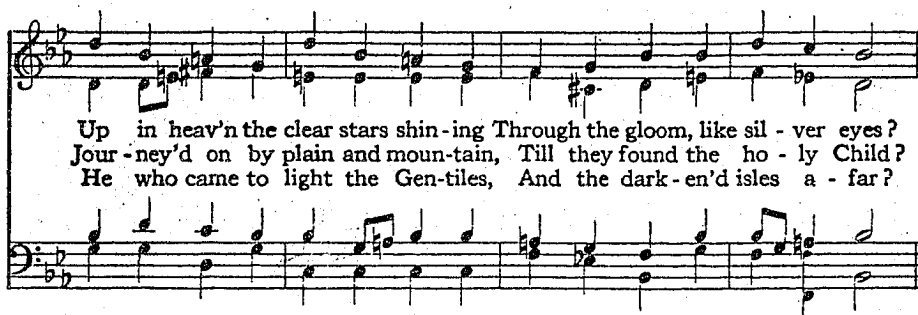
THE WISE MEN 8.7.8.7.D

Berthold Tours

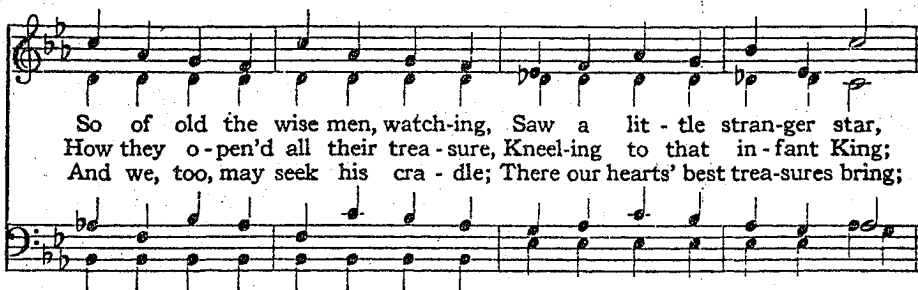
Quietly



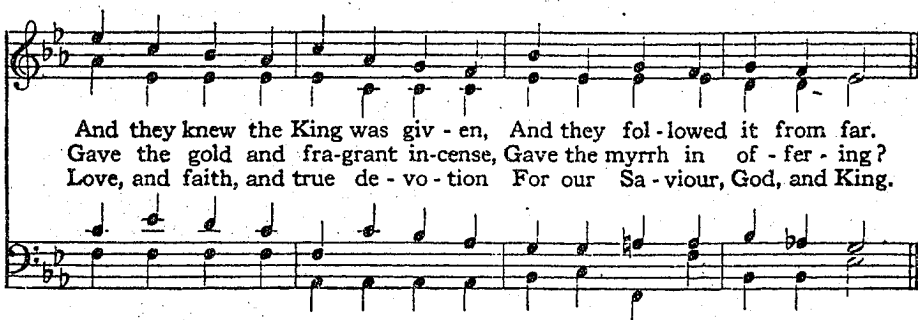
1 Saw you nev - er, in the twi - light, When the sun had left the skies,
 2 Heard you nev - er of the sto - ry How they crossed the des - ert wild,
 3 Know ye not that low - ly ba - by Was the bright and morn - ing Star?



Up in heav'n the clear stars shin - ing Through the gloom, like sil - ver eyes?
 Jour - ney'd on by plain and moun - tain, Till they found the ho - ly Child?
 He who came to light the Gen - tiles, And the dark - en'd isles a - far?



So of old the wise men, watch - ing, Saw a lit - tle stran - ger star,
 How they o - pen'd all their trea - sure, Kneel - ing to that in - fant King;
 And we, too, may seek his cra - dle; There our hearts' best trea - sures bring;



And they knew the King was giv - en, And they fol - lowed it from far.
 Gave the gold and fra - grant in - cense, Gave the myrrh in of - fer - ing?
 Love, and faith, and true de - vo - tion For our Sa - viour, God, and King.

A. SAW YOU NEVER IN THE TWILIGHT

Of Mrs. Alexander's four-hundred hymns, this seems to be the least widespread audience of those in use today. She is much more well-known for: All things bright and beautiful; Once in Royal David's City; There is a green hill far away; and Jesus calls us o'er the tumult. Her hymns vary greatly in character from the elaborate esoteric nature of The roseate hues of the early dawn to the present hymn. However, it was as a writer of children's hymns that she excelled. Her talent as a poet dates to her own childhood when her father, Major John Humphrey, discovered that she had been hiding her writing under a rug, fearing his disapproval. Instead he set aside several hours each Saturday to review and encourage her efforts, as did a famous family friend, John Keble. Between 1846 and 1858 she published numerous volumes of her poetry gathered from experiences as a Christian Education worker. In 1850 she married William Alexander, later Bishop of Derry and Raphoe, and still later Archbishop of Armagh and primate of Ireland, a position to which he ascended after her death in Londonderry on October 12, 1895. Before Archbishop Alexander's death sixteen years later he mentioned that the world would remember him most as the husband of the hymn-writer of Roseate Hues, rather than for his own accomplishments.

Nearly sixty years later, though not for the particular hymn mentioned, his prophecy is borne out.¹

Saw you never first appeared in Episcopal Hymnals in the edition of 1892. Its vocabulary is simple, within the grasp of children, but rarely childish except the phrase "Saw a little stranger star" (vs. 1, ph. 3). No matter the strange word order, the same phrase is the key to verse 1, the sign directing the Magi to seek out the Messiah. Verse 2 in turn relates the journey, the worship and praise they offered through gold, incense and myrrh. Then it is only in the third verse, after the narrative is told, that the true purpose of the event is unfolded. The baby is the "Morning Star," the son of God sent to save heathen people. It is the Christian's duty to bring his own mind and abilities to reflect on that child's purpose and station as "Saviour, God, and King."

The tune Chartres is a fifteenth century love song "Hellas! je l'ay perdue" which is also wedded to the carol text "Chantons je vous en prie." The harmonization is by Charles Wood and first appeared in the Cowley Carol Book (1901). The tune is so well suited for this text that it is difficult to imagine its not having been written for that purpose. The tune "The Wise-men," on the

¹John J. Julian (ed.), A Dictionary of Hymnology (London: Murray, 1908), pp. 38-39.

other hand, was written for the text in 1881, first appearing domestically in the Hutchens musical edition of the 1892 hymnal. This latter tune, however, is much less suited by current standards. The melodic line is made up of a number of descending one-measure phrases which become very monotonous; in addition, some strange intervals appear, especially near the end of the tune.

A tune must never, by its overpowering emotional force, call so much attention to itself that one is distracted from the meaning of the text. But it must also, and this is lacking in the second tune, have the force to lift the text from the realm of thought to that of experience. To our age, if it was not to the musically-poor Victorians, the glory of Chartres over Wise-men ought to be evident.

Chartres, in its present harmonization, uses the harmonic minor combined with a lilting rhythm, which makes it both awesome and joyful. Its form is binary (AABB'): the first two 8.7. phrases are exact duplicates while the latter two differ melodically only in the 7. portions, the first being a dominant semi-cadence, the latter a full authentic cadence. The harmonic parts of the (B) phrases differ more markedly. The bass is a good example of contrapuntal writing, mirroring the melodic line, while the inner parts are typical of harmonic

fillers as used chiefly in the nineteenth century. The rhythm alternates between three-four and six-eight, each phrase beginning on an upbeat three-four and ending thus on a half note. The six-eight measures are better handled as syncopations as analyzed in Hollis' notes on acceptable hymn-tunes.

B. AND CAN IT BE THAT I SHOULD GAIN
1965 Methodist Hymnal Version

39

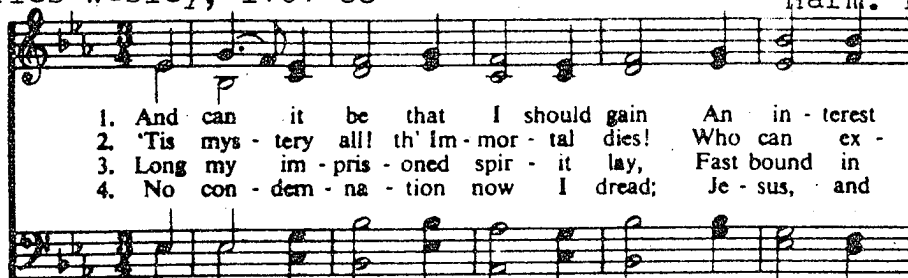
FILLMORE 8.8.8.8.8.8.

Acts 16:26

Attr. to Jeremiah Ingalls, 1764-1828

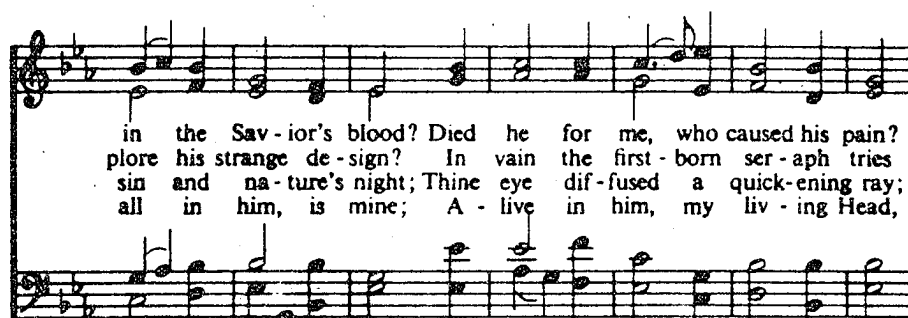
Charles Wesley, 1707-88

Harm. by A. C. L.



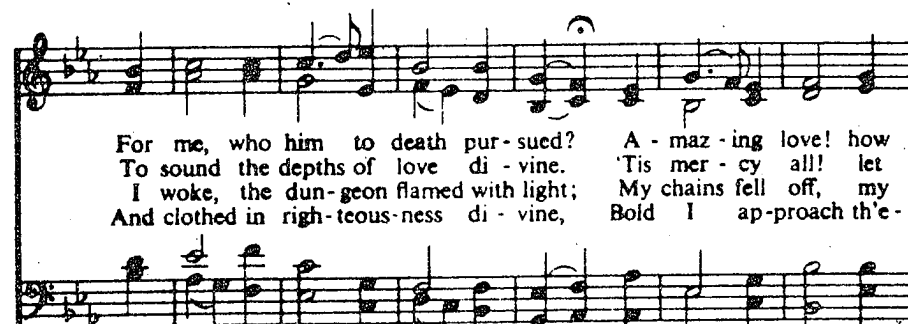
1. And can it be that I should gain An in - terest
2. 'Tis mys - tery all! th' im - mor - tal dies! Who can ex -
3. Long my im - pris - oned spir - it lay, Fast bound in
4. No con - dem - na - tion now I dread; Je - sus, and

I I vi V I ii⁶ vi V I⁶ I V⁶



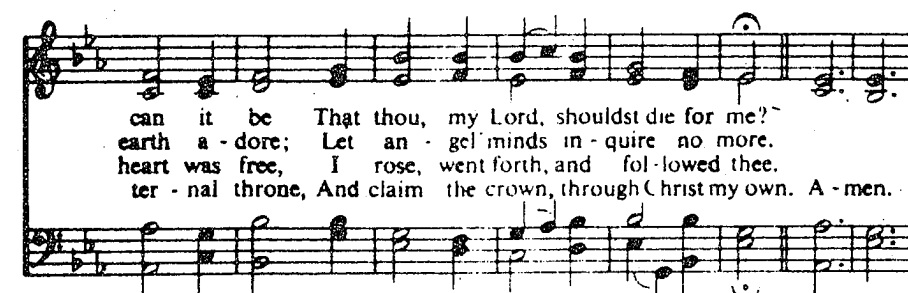
in the Sav - ior's blood? Died he for me, who caused his pain?
plore his strange de - sign? In vain the first - born ser - aph tries
sin and na - ture's night; Thine eye dif - fused a quick - ening ray;
all in him, is mine; A - live in him, my liv - ing Head,

vi⁷ V I⁶ V I I IV ii vi⁶ vi V⁶ V I



For me, who him to death pur - sued? A - maz - ing love! how
To sound the depths of love di - vine. 'Tis mer - cy all! let
I woke, the dun - geon flamed with light; My chains fell off, my
And clothed in right - eous - ness di - vine, Bold I ap - proach the -

V IV ii vi⁶ vi V⁶ V I⁶ ii⁶ V I vi V I



can it be That thou, my Lord, shouldst die for me?
earth a - dore; Let an - gel minds in - quire no more.
heart was free, I rose, went forth, and fol - lowed thee.
ter - nal throne, And claim the crown, through Christ my own. A - men.

ii⁶ vi V I⁶ I V⁶ vi⁷ IV V I I⁶ V I IV I

AND CAN IT BE THAT I SHOULD GAIN
1935 Methodist Hymnal Version

Acts 16:26

FILLMORE 8.8.8.8.8.8.

Charles Wesley, 1707-88 Attr. to Jeremiah Ingalls, 1764-1828

1. And can it be that I should gain An in - terest
2. Long my im - pris - oned spir - it lay, Fast bound in
3. No con - dem - na - tion now I dread, Je - sus, with

I - - - - - V⁷ iii⁶ V vi V I - - - - -

in the Sav - iour's blood? Died He for me, who caused His pain?
sin and na - ture's night; Thine eye dif - fused a quick - ening ray,
all in Him, is mine; A - live in Him, my liv - ing Head,

I IV I I⁶₄ V I - - - IV - - - - I - - - -

For me, who Him to death pur - sued? A - maz - ing
I woke, the dun - geon flamed with light: My chains fell
And clothed in right - eous - ness di - vine, Bold I ap -

I IV - - - - - I - - - - I V I - - - -

love! how can it be That Thou, my Lord, shouldst die for me?
off, my heart was free, I rose, went forth, and fol - lowed Thee.
proach th'et - er - nal throne, And claim the crown, thro' Christ my own. A - MEN.

V⁷ iii⁶ V vi V I - - - - - IV I I⁶₄ V I IV I

B. AND CAN IT BE THAT I SHOULD GAIN

Charles Wesley, if not the greatest, was at least the most prolific of all hymn writers, contributing over six thousand hymns dealing with every conceivable topic. Over five hundred are still in common use, usually in an altered form because of their strongly subjective nature. The Wesley family sprang up from the Welswe's in Somerset, tracing their line back to Guy of Welswe.¹ Various members of the family served in the ministry of both the Church of England and non-conformist sects. Samuel Wesley (1662-1735), father of Samuel (1691-1739), John (1703-1791), and Charles (1707-1788), published several works (mostly in verse), around the beginning of the eighteenth century. With such a poetic background, Charles and John (to a lesser extent) were able to fashion their literary works almost as if by second nature.

The creative brilliance of this family was carried on by the sons and a grandson of Charles. Charles Jr. (1757-1834) was both an organist and harpsichord player and a favorite of George III; his brother Samuel (1766-1837) was the greatest organist of his day, and was for a while a Roman Catholic; and finally Samuel Sebastian

¹Leonard Ellinwood (ed.), The Hymnal 1940 Companion (New York: Church Pension Fund, 1951), pp. 589-93.

(1810-1876), son of Samuel, like his father, was a great organist, and from 1850 until his death was professor of organ at the Royal Academy of Music.

As founders of what reluctantly became a separate denomination, they discovered a need for a new style of hymnody that separated itself from the restriction of Psalm singing. The present hymn is one of the early examples of "human composure hymns."

Written shortly after his conversion in 1739, it reflects personal experiences common to many in the early years of Methodism. The original contained six verses, of which the first, fourth, and sixth were included in the 1935 edition of The Methodist Hymnal.² The 1965 edition of that publication added one more verse, second in this setting.³ None of the other hymnals surveyed include this hymn, a fate shared by about half of all the Wesleyan hymns commonly used in contemporary American Methodism. It is interesting to note, however, that several of the Wesley family's best works, including several of Charles' hymns, especially "Let Saints on Earth in Concert Sing," "Lamb of God, I Look to Thee,"

²The Methodist Hymnal (Nashville: Methodist Publishing House, 1935).

³The Methodist Hymnal (Nashville: Methodist Publishing House, 1965).

and "Hail the Day That Sees Him Rise" do not appear in the Methodist Hymnal at all, but find voice only in Episcopalian congregations.

The present setting is taken from the 1965 hymnal, including four of the original six verses.⁴ The first verse deals with the unfathomable question of how man, by crucifying the very One offering him eternal life, as the instrument of God's promise become reality, undeservedly becomes its chief beneficiary. This fact becomes even more apparent in the second verse which elaborates on the mystery of Christ's sacrifice as an unreasonable act which man cannot hope to understand, but only accept. Salvation is then wrought not by understanding, but by mere faithful acceptance, thus integrating it into one's life experience. The third verse presents a rather Platonic view in which the imprisoned soul begins its regression toward the spirit of God. Although this view may not be totally acceptable in today's world, it cannot be denied that the experience underlying the explanation is very real. The character of man's life style is changed by meeting his Creator. This is even more clear in the verse which followed in the original:

⁴Robert Guy McCutchen, Our Hymnody (Nashville: Abingdon Press, 1937), pp. 272-73.

Still the small inward voice I hear
 That whispers all my sins forgiven;
 Still the atoning blood is near,
 That quenched the wrath of hostile heaven;
 I feel the life His wounds impart;
 I feel my Saviour in my heart.⁵

The whole experience is similar to an allegorized understanding of Daniel in the lion's den (Daniel 6) and is even closer to that of the miraculous release of Paul and Silas from prison in Acts 16:26.

Freedom finally comes in merely taking to heart Christ's promise. Strangely, also, freedom comes by a yoke of subjugation to a new life style. The answer to life is not doing as one pleases, but going forward with a plan having both direction and goal.

The tune Fillmore is typical of late 18th century American music, although certainly not the best example of the period. The melodic range of one octave is acceptable. The repetition of short one-measure phrases in neighboring verses is made less acceptable by the simplicity of their nature, either ascending or descending scale steps altered only by an occasional change in rhythm. The harmonization found in the 1935 hymnal is made up almost exclusively of major chords; changes occur only once per measure or less often. The several minor and diminished chords present could as easily be analyzed

⁵Ibid.

as accidental passing tones. The effect is to heighten the boredom of an overly simple tune.

The 1965 edition uses a new harmonization by Austin Lovelace, which though by no means perfect, is better than anything yet encountered by this writer. While attempting to maintain a degree of simplicity which would be accepted by everyone in Methodism (a peculiar trait of American Methodism which most often results in universal mediocrity), he has nevertheless varied the harmonic structure to include more minor chords, and a greater variety within the individual measures. Of great interest is the supertonic first inversion (ii^6) cadence at the end of the fourth phrase which is a minor chord rather than the secondary dominant (II or V of V), differing only in a raised third, which one might expect.

C. AS MEN OF OLD THEIR FIRST FRUITS BROUGHT

Frank von Christierson, 1900-

HIGH POPPLES C.M.D.

Samuel Walter, 1916-

1. As men of old their first fruits brought Of or-ward, flock and field
2. A world in need now sum-mons us To la-bor, love, and give;

g min - i ii² i i iv VII i i VI iv VII VII⁶ i

To God, the giv-er of all good, The source of boun-teous yield;
To make our life an of-fer-ing To God, that man may live;

- i ii i IIII⁶ i IV⁷ V V⁶ vi I⁶ IV V I

So we to-day first fruits would bring, The wealth of this good land, Of
The Church of Christ is stir-ring us To make the dream come true: A

I I V⁹ vi VII⁶ i⁶ iv VII i v iv i V -

farm and mar-ket, shop and home, Of mind and heart and hand.
world re-deemed by Christ-like love, All life in Christ made new. A-men.

i I² vi V I⁶ ii IV⁷ V vi V IV ii V

C. AS MEN OF OLD THEIR FIRST FRUITS BROUGHT

This hymn is an example of contemporary work in the field of hymnody, written for publication in the decade of the 1960's. The text is one of Ten Stewardship Hymns, copyrighted by the Hymn Society of America in 1961. The music was copyrighted by Abingdon Press in 1964 for the 1965 Methodist Hymnal. The language uses a strictly twentieth century vocabulary and alludes to twentieth century experience. Yet it uses structures more common to earlier eras. This usage is evident in the text and title, "As Men of Old Their First Fruits Brought." The first verse, in noting the relation of man to his Creator in the rogation theme, also points out the change of American culture from rural agrarian to urban manufacturing. The second verse is a call to discipleship as servant of the Church Universal, reminiscent of the early decades of this century, rather than what might be expected in the contemporary scene. And although it may seem to be a bit optimistic in its overtone, the nature of its call is as true in this age as in any other.

The tune, written by Samuel Walter (1916-), is similar in style to revolutionary American or Welsh tunes. Its four 8.6. phrases should be analyzed as a ternary form of A, A', B, A". Each A phrase is similar, yet is not a complete duplicate. The B phrase is written

contrapuntal to the A phrase, as is expected for contrast. The A sections are written in g minor (natural) with A' modulating to Bb major at the cadence. However, after one measure into the B section, there is a gradual drift back into the relative minor, so that by the time the cadence is reached, a harmonic dominant in the minor key (DF#A) has been achieved. The A" phrase employs some interesting dissonances not found in the other A sections. The second beat of the first measure of the last phrase is a mediant major seventh; the second beat of the second measure is a sub-mediant seventh of the dominant variety (a sub-dominant seventh of the major), and the final chord is a picardy third. Here, as in "McKee," are represented most of the qualifications for Mr. Hollis' superior hymn-tunes.

D. O SHEPHERD OF THE NAMELESS FOLD

NORSE AIR C.M.D.
Norse Folk Melody

Mary A. Lathbury,
1841-1913

Arr. by William J. Kirkpatrick,
1838-1921

1. O Shep-herd of the name-less fold, The bless-ed Church to
2. O ho - ly king-dom, hap - py fold, The bless-ed Church to

I I IV⁶₄ I I⁶ V V V V ii - I⁶₄ V

be, Our hearts with love and long - ing turn To
be, Our hearts in love and wor - ship turn To

I I I IV I I⁶ V - - - -

find their rest in thee; "Thy king - dom come," its
find them - selves in thee! Thy bounds are known to

ii - I⁶₄ V I - I - - - -

heaven - ly walls Un - seen a - round us rise, And deep in lov - ing
God a - lone, For they are set a - bove; The length, the breadth, the

I⁶₄ V - I I⁶₅ IV ii I⁶₄ V V I IV⁶₄ I I⁶

hu - man hearts Its broad foun - da - tions rise.
height are one, And mea - sured by his love. A - men.

IV - - - IV ii - I⁶₄ V I IV I

D. O SHEPHERD OF THE NAMELESS FOLD

No matter what one thinks of the Victorian Gospel Period in this country, the Chautauqua tradition needs to be noted. Mary Lathbury was at the center of this institute as an assistant to the Rev. John H. Vincent, later a Methodist bishop. The camp meeting was an annual ten week assembly for biblical study and methods of teaching church school classes. Her two most famous works, "Day Is Dying In the West" and "Break Thou the Bread Of Life," were written especially for young people in evening services and summer conferences. Both are from the same year, but various sources are in dispute as to whether that year was 1877 or 1880. The former appears in Congregational Hymns 1884; the latter in Laudi Domine, 1884. "O Shepherd of the Nameless Fold" appears in no recent major denominational hymnal, except the Methodist Hymnal (1965). The tune is a Norwegian air adopted and altered by the American gospel-tune writer Wm. J. Kirkpatrick.¹

The tune "Norse Air" is ternary in form (AABA). The Kirkpatrick harmonization is a rather strange mixture of gospel tune and continental folk music. The simplicity of the voice leading makes it suitable for church school

¹Albert Edward Bailey, The Gospel in Hymns (New York: Charles Scribner's Sons, 1950), pp. 505-06.

use, especially where a shortage of competent talent exists. But, conversely, one should expect less harmonic interest to be present. Of curious note is the first half of the B section, which is identical to the opening phrase of the tune "The Solid Rock" by William Bradbury, commonly associated to the text "My Hope Is Built on Nothing Less."

There are some blotches in both the theology and poetry of the piece which deserve to be noted. The second and fourth lines, except for one word of the first verse, are repeated in the second verse; this may be justified as a kind of internal chorus part, but since there are only two verses, it is difficult to tell whether or not a pattern is intended. Also, the use of "rise" to rhyme with itself is somewhat dubious, even if the parallel thought construction is common to Hebrew poetry. As an educational tool, its vocabulary being fairly simple but not beneath the dignity of the adult level, should be understood by most teenagers as well as by younger children.

The simplicity of the theology is of a different sort and might even be seen as naive. It speaks of the Kingdom of God in non-eschatological terms popular to its time. This kingdom is manifested in the church as the soon-perfected tool, brought about in part by the evolutionary goodness of man evident in the recent advances

in science and social justice. This new kingdom is to co-exist with the secular world as an unseen force hidden within the heart of men.

This is a public hymn throughout, but like many other gospel hymns, it is not directed toward God but to other humans with God as a third party. This mankind to man arrangement certainly has some justification as long as it does not dominate worship, but rather leads to proper action as a child of God. These curious theological idiosyncrasies were to a large extent interrupted by the advent of World War I, the war to end all wars.

E. SION PRAISE YOUR SAVIOUR, SINGING

Part I
LAUDA SION

St. Thomas Aquinas, 1227-74 Plainsong Sequence, Mode VII
Version of Hymnal 1940 12th Century

In unison, light and moderately fast

1 Si - on, praise thy Sa-viour, sing-ing Hymns with ex-ul - ta - tion ring - ing,
Hon - or him, thy voice up - rais-ing, Who sur-pass-eth all thy prais - ing;
3 What he did, at sup-per seat-ed, Christ or-dained to be re - peat - ed,
His com-mand for guid-ance ta-king, Bread and wine we hal-low, ma - king

Praise thy King and Shep-herd true. 2 Let the Bread, life-giv - ing, liv - ing,
Nev - er canst thou reach his due. As of old the Lord pro - vid - ed
His me-mo-rial ne'er to cease; 4 Full and clear ring out thy chant-ing,
Thus our sac - ri - fice of peace. For to-day the new ob - la - tion

Be our theme of glad thanks-giv-ing, Now in-deed be-fore thee set;
When the twelve, di - vine - ly guid - ed, At the ho - ly ta - ble met.
Joy nor sweet-est grace be want-ing To thy heart and soul to - day:
Of the new King's rev - e - la - tion Bids us feast in glad ar - ray.

I 6 IV V ii iii IV⁶ V
vi⁶ ii V V I ii I V
ii⁶ vii⁰ vi vii⁰ vi⁶ V⁶ IV⁶ V

Part II
BONE PASTOR
Plainsong Sequence (Concluded)
Mode VII, 12th Century

In unison, light and moderately fast

5 Ve - ry Bread, good Shep-herd, tend us, Je - sus, of thy love be -
6 Thou, who all things canst and know - est, Who on earth such food be -

friend us, Thou re - fresh us, thou de - fend us, Thine e - ter - nal
stow - est, Grant us, with thy saints, though low-est, Where the heav'n-ly

good-ness send us In the land of life to see:
feast thou show-est, Fel - low-heirs and guests to be. A - men.

Chord progressions (Roman numerals):
V IV I⁶ vii⁶ I V⁶ I iii
vi V I ii V vi
I⁶ V IV⁶ iii IV V I ii V

E. SION, PRAISE THY SAVIOUR, SINGING

"Lauda Sion" is one of the five sequences left to Roman worship after the Edict of Trent, due in part to its authorship, but also because of the nature of the subject and its importance to Roman theology.¹

St. Thomas Aquinas was born to a noble position, being the grand-nephew of Frederick I. His most famous teacher was Albertus Magnus at Cologne. His Summa Theologica is his most famous work and the most complete and highly regarded theological treatise in all of Roman Catholicism. He was canonized by Pope John XXII in 1323, forty-nine years to the day after his death. Of the hymnals surveyed, only The Hymnal 1940 includes representative selections of his poetry, and then only in communion hymns, which by the nature of their theological context are greatly altered. It is reputed that a priest, who doubted transubstantiation, saw drops of real blood on a consecrated wafer and reported his error and the miracle to Pope Urban IV. This "Miracle of Bolsena" as painted by Raphael was the basis of Urban's extending the "Feast of Corpus Christe" throughout the Western World. Aquinas wrote the hymn for the mass of this festival.

¹Leonard Ellinwood (ed.), The Hymnal 1940 Companion (New York: Church Pension Fund, 1951), pp. 138-39.

Of the original eleven stanzas of 8.8.7-8.8.7 and one 8.8 8.8.7 D stanza, the present selection, found as hymns 193-194 of The Hymnal 1940, only six remain. The first selection uses the tune "Lauda Sion" (8.8.7 8.8.7) and includes stanzas 1, 2, 5, and 3. The tune "Bone Pastor" (8.8 8.8.7) is used for stanza 12 which is divided into two five line verses, of which the first four lines of each half rhymes with each other, while the final .7 lines of each half also rhyme with each other. The translation given in recent Catholic missals is a series of six 7's.

About half of the original sequence is represented in the hymnal version. One problem is the Thomistic theology of transubstantiation which "is repugnant to the words of scripture."² Verse 1 is a call to vocal exaltation of Him who is above the worth of our praise. Verse 2 speaks of bread, living matter, which gives man life calling us to celebrate anew the biblical last supper. Verse 3 (5 in the original) is the supper, a memorial of His one-time act, which is to be re-enacted as a sign of man's unity with followers of Christ through all ages. Verse 4 (3 in the original) notes the festival character of this offering of joy. Verses 5-6, in a slightly

²Book of Common Prayer (New York: Church Pension Fund, 1928), p. 608.

different metrical format (Verse 12 of the original), is a call to the Lord of the Supper to be our guide, defender, and life renewer that we may be just heirs in His Kingdom.

The remaining verses are saturated with Thomistic theology. Verse 4 of the original speaks of the supper as the new Paschal offering replacing the old Jewish rite which is but a shadow of this act's reality. This verse is not too repugnant in itself and could be used without much trouble. But this is not true of Verse 6, a fact which is very evident in its view of transubstantiation as the Church's teaching. Verse 7 proclaims the mystery of how the consecrated elements are transformed into the real presence of Christ. In Verse 8 the thought continues. We receive the whole Christ no matter how many or how few receive the elements. Verse 9 re-enacts the story of the wheat and tares. All receive the same food, the good to their benefit, the wicked to their damnation. Verse 10 reiterates the theory that though the bread be broken, one still receives wholly the Body of Christ. In the eleventh verse, the last one used in this translation, the Supper is compared with the manna from heaven which as a sign foreshadowed Christ's sacrifice.

It is easy to see how some of these verses could be usable with the substitution of only a few key words,

while others are totally hopeless. Yet it might be added that one must consider the individual merit of these verses in comparison with the length of the resultant hymn.

The attempt to harmonize plainsong is not new. Much of Perotinus' work was to "modernize" early chant of the church. Many of the chorales are only revised forms of plainsong. The seventeenth and eighteenth centuries found it convenient to put chant into a metrical framework. The purpose here, however, is to preserve the original, quasi-metrical, unmeasured character of the original chant, undergirding it with a framework to help churches to use what might otherwise be forgotten because of its foreign character. In addition to this, it must be remembered that most modern sanctuaries do not have the acoustical properties of an extremely lengthy echo which gives chant a natural harmonic overtone.

The two tunes used here, "Lauda Sion" and "Bone Pastor," are from a sequence melody by Adam of St. Victor called "Laudes crucis allollamus." The first and third verses of that sequence make up the two sections of "Lauda Sion," while the last is the "Bone Pastor." A harmonic analysis of the setting reveals no tremendous creative genius as one might well expect. Over half of the chords are normal major chords of tonic, dominant, and

sub-dominant. There is, however, a smattering of mediant, sub-mediator, leading tone and super-tonic chords in root and inverted positions to provide enrichment and interest.

SEQUENCE FOR THE FEAST OF CORPUS CHRISTI

LATIN

Lauda, Sion, Salvatórem,
Lauda ducem et pastórem,
In hymnis et canticis.
Quantum potes, tantum aude:
Quia major omni laude,
Nec laudáre súfficis.

Laudis thema speciális,
Panis vivus et vitális
Hódie propónitur.
Quem in sacrae mensa coenae,
Turbae fratrum duodénæ
Datum non ambígitur.

Sit laud plena, sit sonóra,
Sit jucúnda, sit decóra
Mentis jubilátio.
Dies enim solémnis ágitur,
In qua mensae prima recólitur
Hujus institútio.

In hac mensa novi Regis,
Novum Pascha novae legis,
Phase vetus términat.
Vetustátem nóvitas,
Umbram fugat véritas,
Noctem lux eliminat.

ENGLISH

Sion, lift thy voice and sing,
Praise thy Saviour, praise thy King;
Praise with hymns thy Shepherd true:
Strive thy best to praise him well,
Yet doth he all praise excel;
None can ever reach his due.

See to-day before us laid
Living and life-giving Bread,
Theme for praise and joy profound;
Bread which at the sacred board
Was, by our incarnate Lord,
Giv'n to his apostles round.

Let the praise be loud and high;
Sweet and rev'rent be the joy
Felt to-day in every breast;
On this festival divine,
Which records the origin
Of the glorious Eucharist.

On this table of the new King,
This, the new Law's paschal off'ring
Brings to end the olden Rite.
Here, for empty shadows fled,
Is reality instead;
Here, instead of darkness, light.

LATIN

Sumunt boni, sumunt mali:
Sorte tamen inaequáli,
Vitae, vel intéritus.
Mors est malis, vita bonis:
Vide paris sumptiónis
Quam sit dispar éxitus.

Fracto demum sacraménto,
Ne vacílles, sed meménto,
Tantum esse sub fragménto,
Quantum toto tégitur.
Nulla rei fit scissúra:
Signi tantum fit fractúra:
Qua nec status, nec statúra
Signáti minúitur.

Ecce panis Angelórum,
Factus cibus viatórum:
Vere panis filiórum,
Non mitténdus cánibus.
In figúris praesignátur,
Cum Ísaac immolátur:
Agnus Paschae deputátur:
Datur manna pátribus.

ENGLISH

Lo, the wicked with the good
Eat of this celestial food:
Yet with ends how opposite!
Life to these, 'tis death to those:
See how from like taking flows
Diff'rence truly infinite.

Nor do thou doubts entertain
When the Host is broken in twain:
But be sure, each part contains
What was in the whole before;
'Tis the simple sign alone
Which hath changed in size and form,
Whilst the signified is one
And the same for evermore.

Lo, upon the altar lies,
Hidden deep from human eyes,
Bread of angels from the skies,
Made the food of mortal man:
Children's meat, to dogs denied;
In old types foreshadowed:
In the manna heav'n supplied,
Isaac, and the paschal Lamb.

LATIN

Quod in coena Christus gessit,
Faciendum hoc expréssit
In sui mémoriam.
Docti sacris institútis,
Panem, vinum in salútis,
Consecrámus hóstiam.

Dogma datur Christiánis,
Quod in carnem transit panis,
Et vinum in sanguinem.
Quod non capis, quod non vides,
Animósa firmat fides,
Praeter rerum órđinem.

Sub diversis speciébús,
Signis tantum, et non rebus,
Latent res eximiae.
Caro cibus, sanguis potus:
Manet tamen Christus totus
Sub utrâque spécie.

A sumente non concísus,
Non confráctus, non divísus:
Integer accípitur.
Sumit unus, sumunt mille:
Quantum isti, tantum ille:
Nec sumptus consúmitur.

ENGLISH

What he did at supper seated,
Christ ordained to be repeated,
In his memory divine;
Wherefore we, with adoration,
Thus the Host of our salvation
Consecrate from bread and wine.

Taught by Christ the Church
maintaineth,
That the bread its substance changeth
Into Flesh, the wine to Blood.
Doth it pass thy comprehending?
Faith, the law of sight transcending,
Leaps to things not understood.

Here, beneath these signs, are hidden
Priceless things, to sense forbidden;
Signs, not things, are all we see,--
Flesh from bread, and Blood from wine,
Yet is Christ in either sign,
All entire, confess'd to be.

They, too, who of him partake,
Sever not, nor rend, nor break,
But entire, their Lord receive.
Whether one, or thousands eat,
All receive the self-same meat,
Nor the less for others leave.

LATIN

Bone pastor, panis vere,
Jesu, nostri miserere:
Tu nos pasce, nos tuere:
Tu nos bona fac videre
In terra viventium.

Tu, qui cuncta scis et vales:
Qui nos pascis hic mortales:
Tuos ibi commensales,
Coheredes et sodales
Fac sanctorum civium.
Amen. Alleluia.

ENGLISH

Jesu, Shepherd, Bread indeed,
Thou take pity on our need:
Thou thy flock in safety feed,
Thou protect us, thou us lead
To the land of heavenly grace.

Thou, who feedest us below,
Source of all we have or know,
Grant that, at thy feast of love,
Sitting with the Saints above,
We may see thee face to face.
Amen. Alleluia.

F. THROUGH ALL THE CHANGING SCENES OF LIFE

IRISH CM

A Collection of Hymns and
Sacred Poems, 1749Psalm 34 New Version
Tate and Brady, 1696Prob. arr. by John F. Lampe,
1703-51

1. Through all the chang - ing scenes of life, In trou - ble
2. O mag - ni - fy the Lord with me, With me ex -
3. O make but tri - al of his love; Ex - pe - rience
4. Fear him, ye saints, and you will then Have noth - ing
5. For God pre - serves the souls of those Who on his

I I V⁶ vi V I IV I⁶₄ V I V⁶ I IV⁶ I⁶

and in joy, The prais - es of my God shall
alt his name; When in dis - tress to him I
will de - cide; How blest are they, and on - ly
else to fear; Make you his serv - ice your de -
truth de - pend; To them and their pos - ter i -

vi ii⁶ V I I I⁶ IV I⁶ V⁶ I IV I⁶₄ ii I

still My heart and tongue em - ploy.
called, He to my res - cue came.
they, Who in his truth con - fide.
light; Your wants shall be his care.
ty His bless - ing shall de - scend. A - men.

V V vi IV I⁶ IV I⁶₄ V⁷ I IV I

F. THROUGH ALL THE CHANGING SCENES OF LIFE

One of the Calvinistic innovations which influenced the English-speaking world for nearly two centuries was psalm-singing. It was the Calvinists' belief that no words be worthy for use as praise in the services of God unless they proceeded from scripture. What better biblical material to draw upon than the Psalms, the old Jewish hymn book! Hebrew poetry, however, was less metrical and not based upon rhyme as in most Western literature. Instead, the parallel structure of phrases forms the basis of the Jewish material, appearing in several variations. The most usual method of exact parallelism says the same thing over in different words. A second method would progress the thought in a sort of stair-step fashion. Another device in Hebrew poetry is the Acrostic. Here the initial word of each verse begins progressively with the next letter of the alphabet. Some of these characteristics become evident in the translation, while others are lost to the English reader because of the burden of providing rhyme or because of differences in structure and basic vocabularies of the two languages.

There were two major editions of metrical psalms in the English church. The first was that of Thomas Sternhold, a musician to the chapel of Edward VI, and

carried on in the Elizabethan court by John Hopkins. This work served the church for nearly 150 years, later becoming known as the Old Version. In 1698, the New Version, that of Nathan Tate and Nicolas Brady, came into use in the court of Queen Anne. This version found continued use into this century in the Scottish church. In the eighteenth century hymns of composure came into vogue. They were still greatly based upon scripture but were no longer bound only to the Psalms. These new hymns were to reflect more the experience of the Christian life.

The five stanzas here used were drawn from an original eighteen which included all twenty-two verses of the Psalms. They are stanzas 1, 3, 7, and 8 of part 1 and stanza 8 of part 2. Four stanzas combine two verses as follows: stanza 3, part 1 equals verse 3 and 4; stanza 2, part 2 equals verse 11 and 12; stanza 6, part 2 equals verse 17 and 18; stanza 7, part 2 equals verse 19 and 20. Spelling has been updated in several instances. Line 4 of the present fourth stanza (stanza 8, part 1) is changed from "He'll make your wants His care" to "Your wants shall be His care."

The psalm is basically one of instructive praise. God is to be praised in all life situations. Exaltation is due because of past salvation. Only those who trust His love can receive His truth. Awe of God results in no

need to fear anything else, for if you serve Him, He will take care of your needs. The blessing of a fuller life and an eternal life to come is the reward to believers and to all who follow in His way.

One of the problems of language is that words change in their meaning from generation to generation. The word "square" in our own time is a good example. Not so many years ago there was a slang meaning of this word relating to one as being an upstanding citizen. Yet to the next generation with new ideals, it became a derisive term for conventionalists, those conforming to the old ways. The first such word under consideration in the Psalms is "magnify." Generally it means to make that which is small visible to the human eye by viewing through a lens. But here the intent is not only to make more apparent, but to emphasize a spiritual enlargement. Similarly, "employ" means to make use of certain human facilities rather than to be hired out; to "exalt" means simply to praise on high or elevate in the sense of having high regard for our Creator. Likewise "descend" refers to something coming down from above, rather than departing from here to somewhere below. To "confide" here is to make His truth a part of one's life style, to "fear" is to be overcome by His majesty rather than being afraid, to "preserve" is here a synonym for salvation, and "posterity" is one's forthcoming kin or family.

[The similarity of Psalm thirty-four to the Magnificat became much more striking in this metrical version, especially since this author had recently composed a metrical version of that latter work before analyzing the psalm.]

The tune comes from A Collection of Hymns and Sacred Poems in 1749 which could have been composed by John F. Lampe or perhaps by John Wesley. The name "Irish Forest" appears in Caleb Ashworth's A Collection of Tunes published in 1760.¹ The tune has a fairly wide range, yet the inner parts are more limited in range, making it more acceptable for part singing than as a unison melody. The soprano range is a perfect twelfth, from B below middle C to the E above treble C. The alto part is limited to a major sixth, the tenor to a major seventh, and the bass to a minor ninth, all well within their respective ranges. The original bass, as given in Our Hymnody,² differs somewhat from the present harmonization, being more contrapuntal and having wider step wise movements. The latter obviously is the product of a later eighteenth or nineteenth century hand, although in most cases the harmonic progressions would be the same.

¹Robert Guy McCutchen, Hymn Tune Names (Nashville: Abingdon Press, 1957), p. 86.

²Robert Guy McCutchen, Our Hymnody (Nashville: Abingdon Press, 1937), pp. 38-39.

PSALM XXXIV

PART I

1. Thro' all the changing Scenes of Life,
in Trouble and in Joy,
The Praises of my God shall fill
my Heart and Tongue employ,
2. Of his Deliv'rance I will boast,
till all that are distrest,
From my Example Comfort take,
and charm their Grievs to Rest.
3. O! magnify the Lord with me,
with me exalt His Name:
4. When in Distress to Him I call'd,
He to my Rescue came.
5. Their drooping Hearts were soon refresh'd,
who look'd to Him for Aid:
Desir'd Success in ev'ry Face
a cheerful Air display'd:
6. "Behold (say they) behold the man,
"whom Providence reliev'd;
"So dang'rously with Woes beset,
"so wond'rously retriev'd!"
7. The Hosts of God encamp around
the Dwellings of the Just;
Deliv'rance he affords to all
who on his Succour trust.
8. O! make but Trial of his Love,
Experience will decide
How blest they are, and only they,
who in His Truth confide.
9. Fear Him, ye Saints; and you will then
have nothing else to fear;
Make you His Service your Delight;
He'll make your Wants his Care.
10. While hungry Lions lack their Prey,
the Lord will Food provide
For such as put their Trust in Him,
and see their Needs supply'd.

PSALM XXXIV

PART II

11. Approach, ye piously dispos'd,
and my Instruction hear;
I'll teach you the true Discipline
of His religious Fear.
12. Let him, who Length of Life desires,
and prosp'rous Days would see,
13. From slandr'ing Language keep his Tongue,
his Lips from falshood free;
14. The crooked Paths of Vice decline,
and Virtue's Ways pursue:
Establish Peace where 'tis begun;
and where 'tis lost, renew.
15. The Lord from Heav'n beholds the Just
with favourable Eyes;
And, when distress'd, His gracious Ear
is open to their Cries:
16. But turns His wrathful Look on those,
whom Mercy can't reclaim,
To cut them off, and from the Earth
blot out their hated Name.
17. Deliv'rance to His Saints He gives,
when His Relief they crave:
18. He's nigh to heal the broken Heart,
and contrite Spirit save.
19. The Wicked oft, but still in vain,
against the Just conspire;
20. For, under their Affliction's Weight,
He keeps their Bones intire.
21. The Wicked, from their wicked Arts,
their Ruin shall derive;
Whilst righteous Men, whom they detest,
shall them and theirs survive.
22. For God preserves the Souls of those,
who on His Truth depend:
To them, and their Posterity,
His Blessings shall descend.

G. HOLY, HOLY, HOLY! LORD GOD ALMIGHTY

Revelation 4:8-11

NICAEA 11.12.12.10

Reginald Heber, 1783-1826

John B. Dykes, 1823-76

1. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!
 2. Ho - ly, ho - ly, ho - ly! All the saints a - dore thee,
 3. Ho - ly, ho - ly, ho - ly! Though the dark - ness hide thee,
 4. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

Ear - ly in the morn - ing our song shall rise to thee;
 Cast - ing down their gold - en crowns a - round the glass - y sea;
 Though the eye of sin - ful man thy glo - ry may not see;
 All thy works shall praise thy name in earth and sky and sea;

Ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y;
 Cher - u - bim and ser - a - phim fall - ing down be - fore thee,
 On - ly thou art ho - ly; there is none be - side thee,
 Ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y;

God in three per - sons, bless - ed Trin - i - ty!
 Which wert, and art, and ev - er - more shalt be.
 Per - fect in power, in love, and pur - i - ty.
 God in three per - sons, bless - ed Trin - i - ty! A - men.

G. HOLY, HOLY, HOLY!

Holy, Holy, Holy, a paraphrase of Rev. 4:8-11, has become a staple common to all modern English and American Hymnals. Bishop Heber first published it in a Selection of Psalms and Hymns for the Parish Church of Banbury (3rd ed. 1826). Subsequently, it found its way into the Hymn 1827 (1828 ed.) published posthumously, as the Trinity Sunday Hymn (p. 84).¹

The original four verses have been preserved uncut in most hymnals. There are two notable exceptions, the first of these in former usage only. Line 2 of verse 1, "Early in the morning . . ." limits the use of the hymn to morning worship, a fact bothering editors in the decade of 1850-1860. Various substitutions include: 1) "Gratefully adoring . . . ," 2) "Morning and evening . . . ," 3) "Holy, Holy, Holy, our song," and 4) "Morning, noon and night" About 1870, however, most hymnals began adopting the original, the text having gained a certain amount of popularity and sanctity.² The other exception is more theological, involving line 4 of

¹ Leonard Ellinwood (ed.), The Hymnal 1940 Companion (New York: Church Pension Fund, 1949), pp. 175-76.

² John J. Julian (ed.), Dictionary of Hymnology (London: Murray, 1908), pp. 530-31.

stanzas 1 and 4. Being specific in its Trinitarian formula, it is thus somewhat offensive to the quaint views of Unitarians. They handle it by merely adopting line 4 of stanza 2 for these verses, avoiding the use of a line not found in the original.

The hymn's theology is rather universalistic except for the two aforementioned addressed to the Trinity. Verse 1 is a sort of "Dear Sir:" verse invoking God to be present at the act of praise offered unto Him. The second verse offers the praise of saints and angels from all ages. Verse 3 speaks of the veil that hides God's glory from man, making faith the only valid instrument of knowing God's perfection. In verse 4 all the works of creation praise their maker. One can hardly argue its orthodoxy, which, of course, contributes to its popularity among all but the most aggressively unorthodox; nor is there much question of its grandeur, marred only by too frequent usage in many churches. Although it may well deserve to be used more than as the opening hymn for Trinity Sunday, there are many other hymns that cry to be used more frequently.

The tune setting, "Nicaea," after the Council of 325 associated with the Trinitarian Credal formulation, is equal in its majesty. Were it not so, however, universal association with the text since its adoption in

Hymns Ancient and Modern in the original 1861 edition precludes the use of any other tune. It is thought that John Baccus Dykes based the tune on John Hopkins' "Trinity," to which the text was set in 1850. Stanford points out its similarity to the first and last phrases of Wachet auf no. 3, calling it a "crib."³

The hymn is fairly typical of literary Romanticism, a time covering the last half of George III's long reign, as well as that of George IV and of William IV. The United States was developing as a Federal Union, and British colonialism was at its height in Africa and India. The latter is where Heber served as Missionary Bishop until his death in 1827, the victim of accidental drowning following a heart seizure.⁴ It is the age of Wordsworth, Shelly and Keats in secular writing; Montgomery, Keble, and Lyte in the world of hymnody; and an important age in the development of the English novel. The Oxford Movement would be born less than a decade later.

Lest it seem that the age is being too greatly praised, it should be noted that there was a current reaction to the Classicism of the latter decades of the

³Ellinwood, op. cit., p. 176.

⁴Albert Edward Bailey, The Gospel in Hymns (New York: Charles Scribner's Sons, 1950), pp. 142-46.

Eighteenth Century--a reaction against over-dependence on reason devoid of any emotions. The mutual exclusivity of either emotions or reason is equally abhorrant. Belief in God must be by an act of faith, since logical proof, positive or negative, to the event, is beyond the grasp of man, a creature somewhat less than omniscient.

The tune is clearly a sample of the Victorian age. Phrases are longer than in earlier periods and generally less symmetrical (11. 12. 12. 10). There seem to be no changes in voice leading or harmonizations. Later hymnals surveyed tend to use the lower keys of D and Eb rather than E major. None of the keys listed should present any difficulty, although the latter two should be somewhat easier for the amateur accompanist, and the key of D less difficult for the emotional equilibrium of lower voices and singers with limited range.

Most tunes of this time are major, rhythmically square, and have provisions for differing feet and syllable emphasis from verse to verse. The inner voices usually have greater amounts of movement, a very restricted range, and are subservient to soprano melody and bass counter-melody. "Margaret" by Timothy Matthews (1876) is a good example for comparison. In that hymn one finds interest in the use of diminished sevenths, especially inversions of the supertonic seventh (ii_5^6).

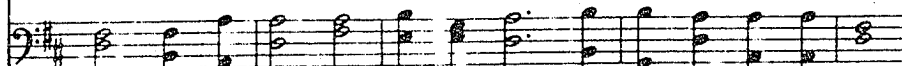
H. WE LIMIT NOT THE TRUTH OF GOD
Based on parting words of Pastor John Robinson
to the Pilgrim Fathers, 1620

George Rawson, 1807-89

OLD 22nd CMD
"Anglo-Genevan Psalter" 1556



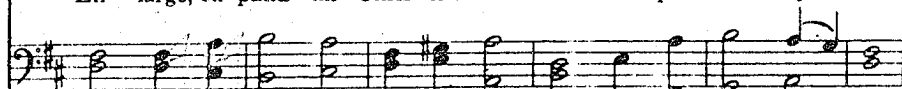
1 We lim - it not the truth of God To our poor reach of mind,
2 Dark - ling our great fore - fa - thers went The first steps of the way;
3 The val - leys passed, as - cend - ing still, Our souls would high - er climb,
4 O Fa - ther, Son, and Spir - it, send Us in - crease from a - bove;



I vi V I I⁶ ii⁷ vii⁶ I vi IV I V - I



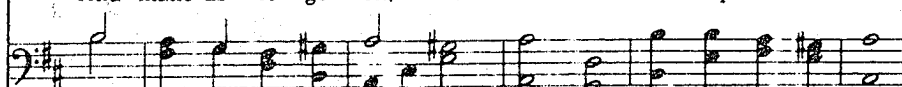
By no - tions of our day and sect, Crude, par - tial, and con - fined.
'Twas but the dawn - ing yet to grow In - to the per - fect day.
And look down from su - per - nal heights On all the by - gone time.
En - large, ex - pand all Chris - tian souls To com - pre - hend thy love,



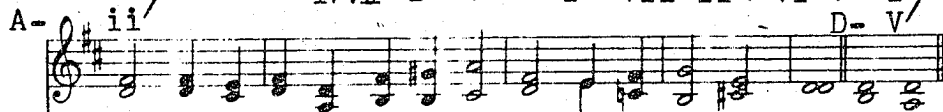
I vi IV⁶ vi V⁶ vi II V vi ii I⁶ ii⁵ V - 7 I



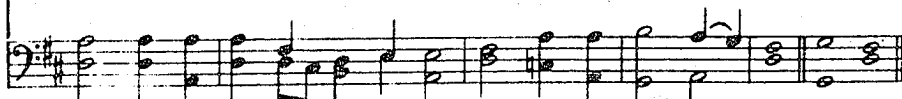
No, let a new and bet - ter hope With - in our hearts bestirred:
And grow it shall, our glo - rious sun More fer - vid rays af - ford:
Up - ward we press, the air is clear, And the sphere - mu - sic heard:
And make us to go on, to know With no - bler powers con - ferred:



vi / vi vii IV vii I - 6 V⁷ I vii ii V vi V I /



The Lord hath yet more light and truth To break forth from his Word. A - men.



I I V I I vi II V I v⁶ iii⁶ IV V⁷ I IV I

H. WE LIMIT NOT THE TRUTH OF GOD

George Rawson, the author of this hymn needs greater introduction than most writers discussed here.¹ Julian's Dictionary credits him with nearly fifty hymns as well as re-casting and adding verses to the hymns of other writers. He was born in Leeds, England, June 5, 1807, and served as a solicitor in that town for many years. He assisted Congregational ministers in the compilation of psalms, hymns, and passages of scripture for Christian worship for Leeds Hymn Book in 1853. In 1858 he undertook a similar task with the Baptists, assisting a Rev. Dr. Green in compiling Psalms and Hymns for the Use of The Baptist Denomination. He also published Hymns, Verses and Chants (1876) and Songs of Spiritual Thought (1885). He died on March 25, 1889.

"We Limit Not the Truth of God" first appeared in the Leeds Hymn Book (1853) as #409 in 5 stanzas of 8 lines. Above the hymn a heading appeared with the following extract from the narrative of Pastor John Robinson's address to the departing Pilgrim fathers:

He charged us before God, and His blessed angels,
if God should reveal anything to us by any other
instrument of His, to be as ready to receive it as

¹John J. Julian (ed.), A Dictionary of Hymnology (London: Murray, 1908), p. 952.

any truth by his ministry; for he was very confident the Lord had more light and truth to yet break forth out of His holy word.²

Of these five verses, four appear in the current setting taken from the Pilgrim Hymnal (1958). Verse 1 is a statement not limiting God to human parochialism. Verse 2 tells that, just as our forefathers pioneered, so present and future generations should build upon the truths of the past. Verse 3 shows that man must strive toward unreachable perfection, echoing Psalm 23 and Pilgrims Progress. Verse 4 invokes the Trinity to grant greater understanding of God's love and strength to carry out His will. The chorus is almost a direct excerpt from Pastor Robinson's address.

It is a great loss that this hymn has not found its way out of Congregational circles. The Rev. W. R. Stevenson, contributor of the article on Rawson in Julian's Dictionary, says of Rawson: "His hymns are distinguished by refinement of thought, and delicacy and propriety of language; and if they do not attain the first rank among the songs of the Christian Church, many are of great excellence."³ There is no doubt in this writer's mind that the present hymn reaches the realm of excellence.

²Ibid., p. 1243.

³Ibid., p. 952.

Having said that, however, it is also necessary to indicate that there are some troubling phrases in the vocabulary of the hymn. And, although one might expect that a hymn ought to be in the language of the people to be a tool of evangelism, it might also be mentioned that a great number of long-time Christians ought to be able to develop a greater appreciation of their own language as well as to explore the greater possibilities of the spirit. It is far too easy to become spiritually lazy, as is evidenced by the wretched few and often poor hymns that most congregations have at their command. If one fails to believe this, the act of singing this particular hymn would be a sham, since the text dealt with suggests that "the Lord hath yet more light and truth to break forth from his Word."⁴

The first word of interest is "darkling," an obscure word meaning obscure, or into the dark. In this case it means searching into the unknown reaches. The next troublesome phrase is "ferved rays afford," which means basically that the initial enthusiasm of these pilgrims shall grow as a kindled fire. "Supernal heights" is not so difficult if you substitute heavenly or celestial. The allusion to "sphere-music," however, is a bit more obscure. It probably refers to the sounds of nature like

⁴Ibid., p. 1243.

that of a bird or insect sound, or that of a running stream, all of which when placed in certain juxtaposition can be rather pleasant.

The tune is derived from the "Anglo-Genevan Psalter" of 1556, and known as "Old 22nd" for its association with the 22nd Psalm.⁵ The counter-part of the bass is good and a rich harmonization exists. About half of the chords are either root position or first inversion major chords. Of the rest, all the minor and diminished chords are represented in about the right proportion. The unusual chords resulting from accidentals include a sharp sub-dominant diminished chord in first inversion ($\sharp iv^{o6}$), a major supertonic or secondary dominant (II or V of V) and a minor dominant in first inversion (v^6). Most parts move in fairly step-wise progressions with nothing more out of the ordinary than an occasional perfect fourth or fifth. The top of the soprano range in treble d, and the base descends in one place to an e above low c. The result is a tune with vibrant dignity, something so often missing in the wretched romantic tunes that often haunt most of our congregations. It is better to think of this particular tune in terms of half-note

⁵Robert Guy McCutchen, Hymn Tune Names (Nashville: Abingdon Press, 1957), p. 110.

beats, because it will result in both a better tempo, and give greater rhythmical continuity to the unmeasured quality brought about by insertion of occasional $3/2$ bars.

I. OUT OF THE DEPTHS I CRY TO THEE

"De Profundis"

Psalm 130

Para. by Martin Luther

Trans. Composite

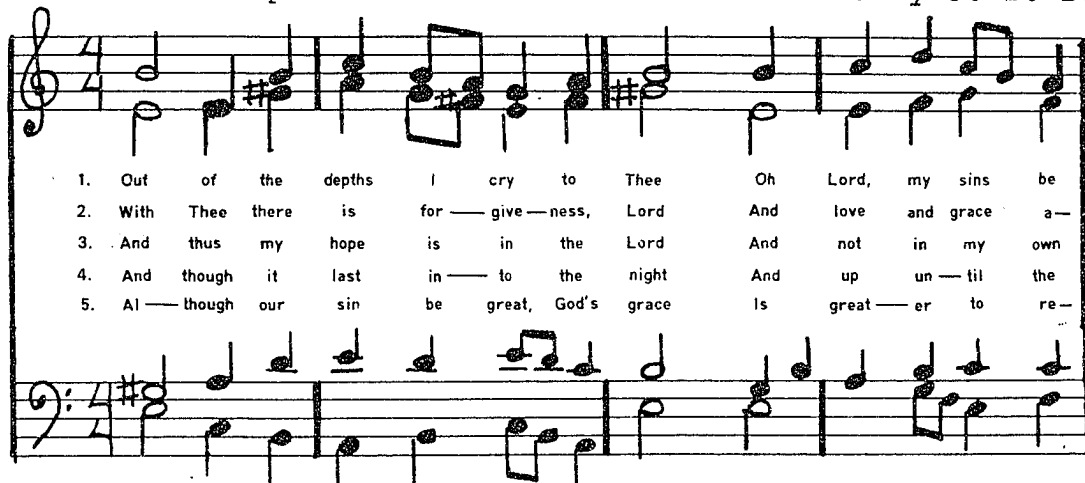
AUS TIEFFER NOT 8.7.8.7.8.8.7.

Walther's Wittenberg Hymnal,

1524

Ascr. to Martin Luther

Harm. by J. S. Bach



1. Out of the depths I cry to Thee Oh Lord, my sins be
 2. With Thee there is for — give — ness, Lord And love and grace a—
 3. And thus my hope is in the Lord And not in my own
 4. And though it last in — to the night And up un — til the
 5. Al — though our sin be great, God's grace Is great — er to re—



wail — ing Bow down Thy gra — cious ear to me Make
 bound — ing The no — blest thought and deed and word Were
 mer — it I rest up — on his faith — ful word To
 morn — ing My soul doth wait Thy qui — et call Her—
 lieve us His hand is help — ing, noth — ing stays The



Thou my prayer a — vail — ing Mark not my mis — deeds in Thy
 else but emp — ty sound — ing All guilt — ty in Thy sight ap—
 them of con — trite spir — it That He is mer — ci — ful and
 self with hope a — dorn — ing Do this, O ye of Is — rael's
 hurt how ev — er gre — vious Our shep — herd good and true is

book But on my sins in mer — cy look
 pear All to Thy pres — ence come in fear
 just Here is my com — fort and my trust
 seed Ye of the spir — it born in deed;
 He Who will at last His Is — rael free

Or who can stand be — fore Thee
 And find Thy lov — ing kind — ness.
 His help I wait with pa — tience.
 Wait for your God's ap — pear — ing.
 From all their sin and sor — row.

I. OUT OF THE DEPTH I CRY TO THEE

Luther's translation of the "De Profundis," Psalm 130, offers some of the most interesting problems: first, it is a child of the original Reformation; second, we not only have to re-translate from the metrical scheme in which Luther placed it, but square it with English redactions of the Psalm text; third, there are two tunes equally associated with the text dating from within two years of its inception; and fourth, there is a need to find the most acceptable harmonization of the final tune chosen for this edition.

The time of writing probably dates toward the latter part of 1523. A broadsheet of the hymn existed in Magdeburg as early as May 6, 1524. The hymn is found in all of the early Lutheran hymnals. Walther's Wittenberg Hymnal of 1524 and later hymnals of the area have the five stanza arrangement, while some of the southern German versions conflate the second and third verses into a four verse arrangement. A low-German hymnal of 1525 has an added Gloria Patri verse definitely not Luther's. Several different melodies exist from earliest times. The phrygian tune "Aus tieffer Not schrei ich zu dir," which is preferred here, is the original. However, the Achliederbuch of Jobst Gutknecht in Nuremberg uses "Es ist des Heil uns kommen her"; the Erfurt enchiridia has

assigned "Es ist das Heil uns kommen her"; and Strassburg hymnals since 1525 have used a C major melody used today by some American hymnals in the Lutheran groups.

The textual problem can be approached in several ways. If one has the facilities, it might be interesting to compare the English translations to Luther's German. But since this is a metrical version of scripture in the first place, the more important task is that of comparison with the scriptural antecedent. Here, too, given the freedoms of poetical form, we are not primarily interested in scriptural exegesis. The task is to find or create a metrical verse with the best possible flow of thought, the clearest vocabulary, and the most lucid theological relevance. Likewise, it is never wise to stray too far from either Luther or the scripture upon which he draws. The best alternatives, then, are to choose a given translation, to conflate from the several translations (as has been done in this setting), or to create a new translation using the given versions as a guide. These choices are completely at the subjective whims of the individual editor or committee whose decisions will influence generations of denominational usage.

The same subjective decision must be made regarding the tune and its harmonization. "Austieffer Not" is chosen here, not only because it is the original tune,

but because this editor thinks it is the best alternative. Likewise, of the three harmonizations, the Bach is chosen as superior in the same manner. It must be added, however, that this decision is made easier by the fact that merely a musical and a literary, and not an economic consideration is at stake here. The editor of a denominational hymnal who depends on congregations to buy a certain number of copies and who must contend with a great number of poorly trained church musicians, might make another decision. Since the range of the hymn is such that all may sing the melody, half of the problem is solved automatically.

This editor, in choosing the final edition of the Bach harmonization, has done so, making the following alterations:

1. Deletion of the initial third inversion tonic major seventh chord by moving the bass D to E.

2. Interchanging of the inner parts in the third to fifth measures to avoid the extremely high tenor part. As part of this exchange there is a movement of the tenor g to b in the third measure to avoid the movement of the bass part above the tenor of the preceding beat. The other problem this could create is open fifth unless one used the same voice leading of the previous chord. That,

of course, creates an even greater problem. Although the upward movement of the two parts is not too unpleasant, the solution here is to risk the brief open fifth.

McDonald

From trouble deep I cry to thee,
Lord God hear thou my crying,
Thy Gracious ear turn unto me,
Open it to my sighing,
For if thou mean'st to look upon,
The wrong and evil that is done,
Who Lord can stand before thee.

With thee counts nothing but thy grace
To cover all our failing,
The best life cannot win the race,
Good works are unavailing,
Before thee no one glory can,
And so must tremble every man,
And live by thy grace only.

Hope therefore in my God will I,
On my deserts not founding,
Upon him shall my heart rely.
All on his goodness grounding,
What his true word doth promise me,
My comfort shall and refuge be,
That will I always wait for.

And though it last into the night
And up until the morrow,
Yet shall my heart hope in God's might,
Nor doubt or take to worry.
Thus Israel must keep his post
For he was born of Holy Ghost,
And for his God must tarry.

Winkworth

Out of the depths I cry to thee,
Lord, hear me, I implore thee!
Bend down thy gracious ear to me;
I lay my sins before thee.
If thou remembrest each misdeed,
If each should have its rightful need
Who may abide thy presence.

Thou grantest pardon through thy love
Thy grace alone prevailleth
Our works could ne'er our guilt remove
Yet, e'en the best life faileth
For none may boast himself of ought
But must confess thy grace hath wrought
What e'er in him is worthy.

And thus my hope is in the Lord,
And not in my own merit
I rest upon his faithful word
To them of contrite spirit
That he is merciful and just
Here is my comfort and my trust
His help I wait with patience.

And though it tarry till the night
And till the morning waketh,
My heart shall never doubt his might
Nor count itself forsaken.
Do thus, O ye of Israel's seed
Ye of the spirit born indeed;
Wait for your God's appearing.

Although our sin be great, God's grace
Is greater to relieve us;
His hand is helping, nothing stays
The hurt however grievous.
The Shepherd good alone is he,
Who will at last set Israel free,
From all and every trespass.

Though great our sins and sore our woes
His grace much more aboundeth;
His helping love no limit knows,
Our utmost need it soundeth.
Our Shepherd good and true is He,
Who will at last His Israel free
From all their sin and sorrow.

Horn

From depths of woe I cry to thee
Oh Lord, my sins bewailing
Bow down thy gracious ear to me
Make thou my prayer availing
Mark not my misdeeds in thy book
But on my sins in mercy look
Or who can stand before thee.

With thee there is forgiveness, Lord
And love and grace abounding
The noblest thought and deed and word
Were else but empty sounding.
All guilty in thy sight appear
All to thy presence comes in fear
And find thy loving kindness.

Like those who watch upon the wall
To welcome in the morning,
My soul doth wait thy quiet call
Her self with hope adorning.
Ah may all Israel look for thee,
And in thy day find mercy free,
And plenteous redemption.

Psalter

Out of the deep have I called
unto thee, O Lord; Lord hear
my voice.

O let thine ears consider well
the voice of my complaint.
If thou, Lord, wilt be extreme
to mark what is done amiss, O
Lord, who may abide it?

For there is mercy with thee,
Therefore shalt thou be feared,
I look for the Lord; my soul doth
wait for him; in his word is my
trust.

My soul fleeth unto the Lord
before the morning watch; I
say, before the morning watch.

O Israel, trust in the Lord;
for with the Lord there is
mercy and with him is plenteous
redemption.

And he shall redeem Israel
from all his sins.

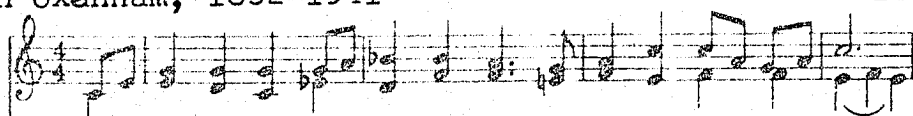
J. IN CHRIST THERE IS NO EAST AND WEST

McKEE CM

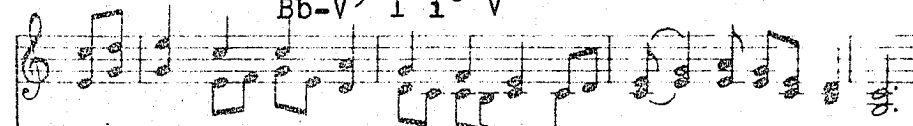
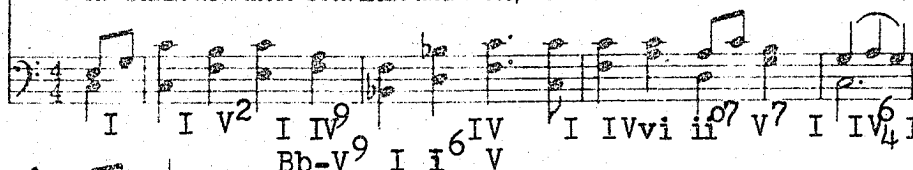
Negro Melody

Adapted by Harry T. Burleigh,
1866-1949

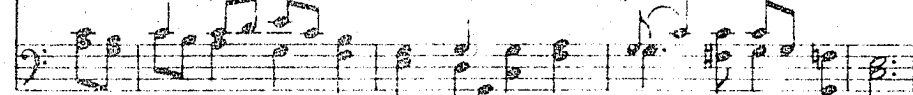
John Oxenham, 1852-1941



- 1 In Christ there is no East or West, In him no South or North;
 2 In him shall true hearts ev-ery-where Their high com-mun-ion find;
 3 Join hands, then, broth-ers of the faith, What-e'er your race may be!
 4 In Christ now meet both East and West, In him meet South and North;



But one great fel-low-ship of love Through-out the whole wide earth.
 His serv-ice is the gold-en cord Close-bind-ing all man kind.
 Who serves my Fa-ther as a son Is sure-ly kin to me.
 All Christ-ly souls are one in him Through-out the whole wide earth.



vi Vvi I6 vii3 iii7 I6 V7 I IV I6#iv7 I6 V7 I
 ii3

J. IN CHRIST THERE IS NO EAST AND WEST

John Oxenham, born William Arthur Danberly in Manchester, England, November 12, 1852, was educated at the Old Trafford School and Victoria University of that city. As a businessman he traveled widely in Europe, Canada, and the United States. In 1881 he returned to London to publish the London Edition of the Detroit Free Press. Writing was a diversion for him but became such a successful venture that he adopted both the pseudonym as well as the vocation. He published forty-two novels, the first being God's Prisoner; and twenty-five other books of prose and poetry, including Bees in Amber, which sold 285,000 copies and from which the present text is derived. Most of his books, especially those dating after 1921, deal with religious themes. He died on January 24, 1941. Included among his hymns are: "All Labor Gained New Dignity," "Peace In Our Time, O Lord," and "Lord God of Hosts, Whose Almighty Hand." The present text, written in 1908 and appearing in Bees in Amber (1913), is typical of idealism in the first decades of this century. It is the antithesis of Kipling's "O East Is East and West is West, and Never the Twain Shall Meet," and is similar in outlook to, though more ideal than, Bax's "Turn Back O Man," which begins to spell out the death of idealism wrought by World War I. There is a

purposeful deletion of specifics which, of course, makes for better and longer lasting poetical value. In the subsequent sixty-some years we have seen a great deal of movement toward church unification, the easing over of certain theological questions, while a death struggle of rampant sectionalism and divisions still exists within the newer structures. There is not a common communion: race consciousness is heightened by our effort to stamp it out and love is turned into a word distasteful to the Christian soul. Yet we must continue to sing with the idealism that one day man may resolve the petty differences separating him from his brother.

The text, in its entirety, has appeared in seven of the hymnals surveyed. Six of these use the tune St. Peter as one or the only choice. It was written by Alexander Peinagle, its name being derived from the church where the composer was resident organist at the time of composition, St. Peters-in-the-East at Oxford, England. The Episcopal Hymnal 1940 includes, instead of St. Peter, a tune named "Bouine" submitted by Everett R. Currier for "The great creator of the world" and named for his wife. The preferred tune, however, is "McKee," named after the rector of St. George Church, New York City. It was adapted by Harry T. Burleigh in 1939 from "I Know the Angel Done Changed My Name" as it appeared in

the Fisk University publication of Jubilee Songs (1884) compiled by Theodore F. Seward and George L. White.

Burleigh's harmonization of "McKee" is a textbook exercise of harmonic writing. A key center of C major is established in the first measure. There is then a swift modulation in the fourth beat to Bb Major, the sub-dominant of the former serving as a dominant of the latter. The new key is established in like fashion, ending on the third beat of the second full measure in a semi-cadence on the dominant of the new key where, in like fashion, the dominant again serves as the sub-dominant of the old key. The second phrase begins to introduce some minor and diminished, sub-mediante and super-tonic half-diminished seventh chords (VII & ii⁷). The third phrase concentrates on minor chords and inverted sevenths of major ones. It begins with a sub-mediante chord, includes a first inversion leading tone followed by a mediant which resolves to the tonic. A secondary dominant follows which modulates back to the original key which is the tonic of the home key. The last phrase includes a syncopation, two second inversion tonic chords and a diminished seventh (#iv⁰⁷), finally establishing a full cadence which prepares us for the beginning of the next verse. "McKee" appears as an option in The Hymnal 1940, Pilgrim Hymnal (1958), and The Hymnbook (1955).

PART III

ORIGINAL SETTINGS

SECTION V

SAMPLE SETTINGS

The sum of this dissertation should be an attempt to demonstrate the total purpose of education. To be an educated person can never be an end in itself, but the means of more fully recognizing and using the elements of living.

There are two ways in which one may become educated. One is an informal process. The greatness of men like J. S. Bach and Charles Wesley is due as much, or more, to family orientation as to their formal education. Their understanding in the use of their arts was by fortune part of their everyday pattern of living, as well as their formal education.

Just as there are two ways by which one becomes educated, there are two inseparable facets of education. The first is understanding. To be educated is to question why, to possess an analytical mind that fathoms point by point the reasons for an event or a creation. Part of the body of this paper, therefore, is devoted to understanding hymns and hymn tunes: analysis of historical periods, self-understanding of theological and musical concepts, and a wedding of these two types of documents to meet the need of current generations.

It is through this elemental wedding that we begin to approach the second task of education, the use of knowledge. Man is by nature a creative animal, even to the point where he has discovered new and better ways of self-destruction. The American man has debased creativity in an effort to make it synonymous with production of goods or "making money." But there is another side to creativity: man's ability to use the tools around him purposefully. Having understood that which he has set about to dissect he combines in new and hopefully useful ways what he has learned by creating new examples, here of a given art form or, on rare occasions, even a totally new expression of creativity.

Thus, the next section is intended to be a creative one, giving examples of new hymns and tunes, some combined with existing elements and others new in their entirety. It should be expected that the same scrutiny given to the works of others should prevail here.

Education is, therefore, a composite of two elements: understanding and creativity. The two are inseparable. To possess knowledge without some creative gesture is not only unlikely, but even if possible, a waste of effort. Creativity, on the other hand, whatever form it might take, is but trivia if it fails to encompass the reason behind its existence.

A. TELL OUT MY SOUL, HOW GREAT THE WORD

James E. Weinheimer 1939-

LLANFYLLIN CMD
Trad. Welsh Melody

Unison

1. Tell out my soul, how great the Lord In sav—ing grace re—joice;

2. With mer—cy sure to ev—ery age That fear his aw—some wrath,

3. To Is—ra—el, His ser—vant long, Firm shall his mer—cy be

A hum—ble maid God sends to be His in—stru—men—tal choice.
His strength has scattered all the proud, They faint be—neath His path.
(The prom—ise spoke to A—bra—ham And his pos—ter—i—ty).

Be hold from hence—forth ev—er more Man—kind shall bless her fame.
Im—per—ial powers are torn from thrones And low pre—served from harm;
Now praise the Fa—ther, and His Son And spir— it which they send,

For great things God al—might—y brings So Ho—ly is His name.
To hun—gry souls new man—na fed While rich, for loss, a—larm.
As was from dawn of time, is now, And shall be with—out end.

MY SOUL DOTH MAGNIFY THE LORD

The Magnificat

Luke 1:46-55

Book of Common Prayer

(1928) Version

Para. by James E. Weinheimer

Llanfyllin C.M.D.

Trad. Welsh Melody

(Minor Mode)

Unison

1. My soul doth mag ni fy the Lord, In God it doth re joice,
 2. And mer cy un to ev ry age That fear his aw ful Wrath;
 3. To is ra el his ser vant long Re mem bers merc ful ly;

For He hath found most high re gard This, maid en for His choice.
 His strength hath scat tered all the proud, They faint be neath His path,
 And as He spoke to A bra ham, His sons e ter nal ly.

Be hold from hence forth ev er more Man kind shall bless my fame,
 The might y he hath brought right down. The low pre served from harm;
 Thus praise the Fa ther, and His Son And spir it which they send,

For great things hath the might y wrought, And Ho ly is His name.
 To hun gry he hath fed great things, The rich, in loss, a farm.
 As was, from dawn of time, is now, And shall be with out end.

A. TELL OUT MY SOUL, HOW GREAT THE WORD

The first setting is a paraphrase of the Magnificat prepared in January, 1970. It is set to three common meter doubled (C.M.D.) verses (four pair of alternating phrases of eight and six syllables each). Verse 1 of the setting includes verses 1 through 4 of the Magnificat; verse 2, verses 5 through 8 of that piece, and verse 3 is the final verse plus the Gloria Patri. The scripture is St. Luke 1:46-55, which in itself seems to be a paraphrase of Psalm 34.

The text is shown here in two drafts. The first shows great resemblance to the language of the Book of Common Prayer, while the second bears the stamp of the New English Bible. The effort of putting this or any other work into the confines of a metrical structure necessitates a certain liberty with the original--to expand or contract the words to fit the desired poetic foot. However, the intent should be to reflect accurately, as I hope it does, the original.

The first person entries, which make the song purely Mary's own, have been changed, as the singing of them sounds strange to many Christians. The exception is the "my" in the first line, with which any one may identify. This change may bother the purists, but I would suppose not any more than has already been done by putting

it into metrical form. The result of these minor changes makes the song a more universal affirmation while it still remains in essence the song of Mary.

The division into three verses affords a paragraph or unit scheme for the work, yet not so much that any omission would not retain the original integrity. The first verse pronounces the forthcoming event of the incarnation, telling the special joy and historical function of Mary, the mother of Jesus, but keeping within the perspective of its nature as a divine activity.

The second verse relates the might of God, the eternal power of the universe, which acts in the everyday activities of his creation. God gives plenty to those in need and to those who obey His just commands, and He takes away from those who misuse that which He has created. It is man's duty to remain a faithful steward of all over which God has allowed him to have power.

The third verse has two distinct subdivisions, each taking exactly half the verse. First is discussed the place and promise of God to his chosen people, Israel. Because he has served God long, he will be remembered, chastised when necessary, but remain upon the earth as a distinct power when all his contemporary civilizations have ceased to exist as integral units. The last half-verse is a strict Trinitarian doxology, orthodox in nature of precedence, showing the eternal nature of the deity.

Within the limits of this poet's abilities, no damage appears to have been done to the original intent by this paraphrasing, and the overall quality seems satisfactory, at least as translated into the English tongue. And it does go far toward putting the work into a form familiar to Protestant Christianity. However, time must be the final judge.

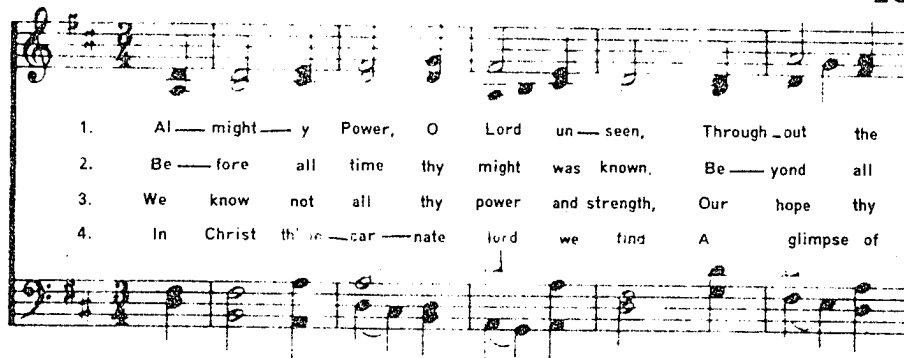
The tune is of Welsh origin, "Llanfyllin," appearing in most of the hymnals surveyed in various keys with nearly a half dozen different hymns. The tune is usually found in the major modes, although the minor is preferred here.

B. ALMIGHTY POWER, O LORD UNSEEN

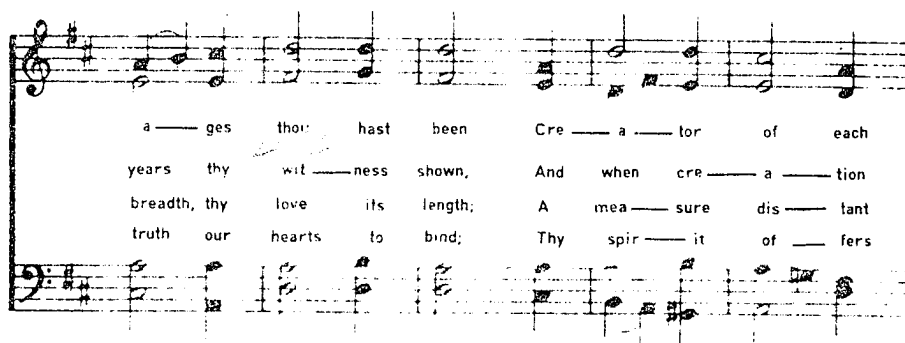
PUER NOBIS NASCITUR LM

Adapt. by Michael Praetorius,
1571-1621Harm. by George R. Woodward,
1848-1934

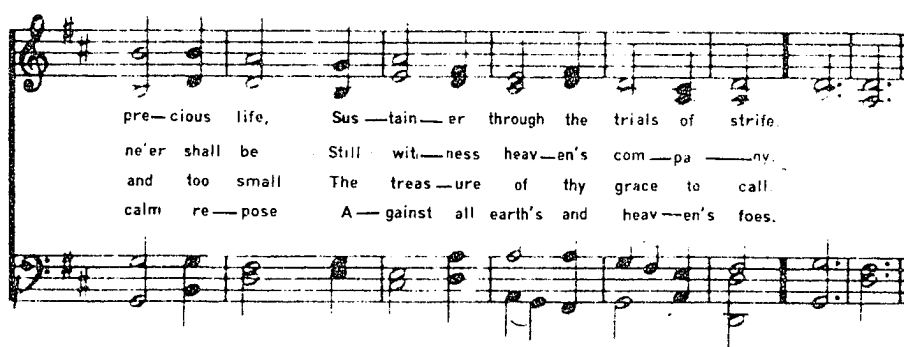
James E. Weinheimer 1939-



1. Al — might — y Power, O Lord un — seen, Through — out the
 2. Be — fore all time thy might was known, Be — yond all
 3. We know not all thy power and strength, Our hope thy
 4. In Christ thine — car — nate lord we find A glimpse of



a — ges thou hast been Cre — a — tor of each
 years thy wit — ness shown, And when cre — a — tion
 breadth, thy love its length; A mea — sure dis — tant
 truth our hearts to bind; Thy spir — it of — fers



pre — cious life, Sus — tain — er through the trials of strife
 ne'er shall be Still wit — ness heav — en's com — pa — ny.
 and too small The treas — ure of thy grace to call
 calm re — pose A — gainst all earth's and heav — en's foes.

B. ALMIGHTY POWER, O LORD UNSEEN

This hymn was composed in October, 1969, for a class in Ascetical Theology at Bloy House Episcopal Seminary as a prayer of praise. It is praise to God himself, not for benevolent acts done toward us, or even as acts of petition to grant a need or want, no matter how worthy. Rather, the four verses recite for man's need, much more than for God's, all that He is to us now and always shall be. God is the eternal force of the universe, both Creator and Sustainer--Omnipotent, Omniscient, and Omnipresent Trinity.

The first, or "dear sir" verse, invokes God to hear our praise of His might, but also defines the majesty and might of His nature.

The second verse shows the eternal nature of God, describing it in relation to time and to mankind, but also to the fact that it would be no less so if this creation did not exist.

The third verse indicates man's recognition of his own finite character and his dependence on God to receive that which is necessary for fullness of life.

The last, or doxology verse, is trinitarian in formula, with special emphasis on God's incarnation for man through the life of Jesus Christ, and the ever present

nature of the Holy Spirit. The fatherhood of God is insinuated by the preceding verses as alluded to in "Thy" of the third line.

It is difficult to evaluate the greatness of this hymn or the lack of it. There seem to be no poetical flaws in the meter; however, there are many hymns which most likely say the same thing better, and the commonness of its meter does nothing to add to its uniqueness. It was written as an exercise for a class in which the topics and limitations were previously assigned. There is one thing that might be noted, however: the author had forgotten the assignment for the day and had compounded the problem by pretending to have left it at home. Therefore, it was necessary to compose this hymn on the spot and hand it in during class, similar to the form in which it remains today.

The tune "Puer Nobis Nascitur," also called "Splendour," is by Michael Praetorius (1609). The latter title comes from the Latin hymn with which it is associated, "Splendor Paternae Gloria."

C. O GOD, CREATOR OF THE SPHERES

CANDLER LMD

Trad. Scottish Melody

James E. Weinheimer, 1939-

Harm. by Carlton R. Young

Unison

1. O God, cre — a — tor of the spheres, Om — ni — sci — ent might through
 2. For Je — sus Christ, In — car — nate Lord, Ex — am — ple, Friend, which
 3. Thy Spir — it sent to ev — ry age; And scrip — tures truth's on
 4. As broth — ers to all men we'd be Dis — ci — ples of hu —

all the years Ma — jes — tic King whose love is great Which con — quers
 men strive toward; The Sa — viour in which truth a — bides, As vic — tor
 ev — ry page; Thy Church, ex — pec — tant un — i — ty. As sol — diers
 man — i — ty; And stew — ards of thy lov — ing grace We'd of — fer

man's de — sire to hate; All na — ture cries a — loud in song The
 o — ver death he bides. Whose truth — ful King — dom has no end, And
 true, tri — umph in thee And work — men brave who seek thy ways; For
 hope to ev — ry race; And peace would seek with hearts most bold, In

veil was rent that con — quer'd wrong. Chorus:
 to man's needs shall e'er at — tend.
 these, good Lord, we of — fer praise. For mer — cies thou dost grant this
 it re — joice with saints of old.



5.
 O God we seek to know thy will,
 Have faith and trust, and do no ill;
 Our duties, humbly never spurn,
 And penitent, new lessons learn,
 With zealous hope, thy truth we'd see
 And joyful give our loyalty.

For mercies thou dost grant this day
 With thankful hearts we humbly pray.

6.
 Our heritage shall be our guide,
 Its joys and sorrows never hide;
 Each birth, each marriage where love's
 sought
 And family life, where thy love's taught;
 But even when these things can't be
 We offer praise, good Lord, to thee.

For mercies thou dost grant this day
 With thankful hearts we humbly pray.

C. O GOD, CREATOR OF THE SPHERES

This hymn, here set to Candler, is a litany of Thanksgiving composed for Dr. Evan R. William's class in Ascetical Theology, November, 1969. It can be said with the minister reading the first six lines of each verse and the congregation taking the chorus, or the same in reverse order. If sung, however, it is best done so in regular hymn fashion. Its model is the topical index of the Hymnal 1940, which makes it the nearest possible thing to an all-inclusive, anytime, anywhere hymn known to this author.

There are six verses to the litany, each including identical final two lines, which, depending on usage, are either a response or a chorus.

The first verse lists the nature of God the Father, after addressing itself to Him. He is seen as Creator, the Omniscient, Majestic King, Lord of man, and Lord of nature, the veiled deity to be manifest in the incarnation.

The second verse, then, speaks of the incarnate Lord, Jesus Christ: example, friend, saviour, victor of death, the ever-present prince of glory.

The third verse speaks in turn of the Spirit of God, Scripture, the Church, and Discipleship in terms of soldiers and workmen.

The fourth verse continues this trend, moving from corporate duties toward individual ones, beginning with brotherhood, discipleship, stewardship, hope of social and racial justice, and ending with the communion of men with their historical past.

The fifth verse is more individualistic. The Christian is asked to seek God's will, have faith and trust, do his duties penitently, learn his lessons, zealously hope for truth, and joyfully be loyal.

The final verse deals with the nature of the family, its historical antecedents, joys and sorrows, birth and marriage, Christian nurture in the home, and thankfulness for whatever might be if these things do not come to pass.

As is by now evident, the telling requires more space than the writing of the hymn. The purpose of a litany, of course, is not to expand each of these topics, but to call them forth that they might be remembered in prayer. In any service where the hymn is to be said or sung, it might be well to do so occasionally verse by verse, allowing sufficient time between for meditation and evaluation.

The tune is a lively Scottish melody, long associated in Methodist circles with the Charles Wesley text, "Come O Thou Traveler Unknown." The text, which speaks

of Jacob's encounter with the Lord's Angel, suffers usage in some circles because its allusions too closely parallel modern sexual slang terms. The tune, which is thought of as too complex for normal congregational singing, persists because of its great beauty.

D. LET US ALL WITH GLADSOME VOICE

111

Vs. 1, 2, New Years
Anon. 16th C.
Various Other Paraphrases
Book of Common Prayer
James E. Weinheimer, 1939-

MARTHA ANNE 7.6.7.6.
James E. Weinheimer

1. Let us all with glad some voice;
2. We are rich, for He was poor;
Praise the God of Heaven, is not this a wonder?
Who, to bid our hearts re-joice,
There fore praise God ever more
His own Son hath given
Here on earth and yonder.

(Insert Seasonal Verse Here)

DOXOLOGY, TRINITY
Glory be to God on high
Through His Son Christ Jesus;
Be the Spirit ever nigh,
Three in one e'er with us.

SANCTUS
Holy, Holy, Holy Lord,
All worlds speak Thy praises;
Glory be to Thee on high,
Heaven's voice upraises.

DEPARTED
Jesus hope of after life
May death never grieve us
When this earthly life's dissolved,
New life He shall give us.

ADVENT, PALM SUNDAY
Judgment and salvation brings
He who came once lowly;
Death hast lost its painful sting,
Praise to Him most Holy.

NEW YEAR
O Lord Christ, our Saviour dear,
Be thou ever near us.
Grant us now a glad New Year,
Amen, Jesus, hear us.

LENT
In this hour of
We in sin most lowly
All our former ways lament.
In Christ's name most Holy.

PURIFICATION, ANNUNCIATION, TRANSFIGURATION
Mystery of word made flesh,
Enlightenment He causes
Giving knowledge through the face
Of Thy Son Christ Jesus.

CHRISTMAS
Born of Mary, vessel pure,
By the Spirits bidding
Bringing grace, that man unpure
Selfish life be ridding.

EPIPHANY
Manifest in Bethl'ems light
King to all the Gentiles;
Out of Darkness glory shone--
Christ's way undefiled.

EASTER
Christ, who death's dread bonds has burst
Bringing life e'erlasting.
Thus we claim this act rehearsed
Once for all man's bidding.

ASCENSION
Christ returned from whence He came.
We rejoice in glory;
And invoke His Blessed name
Which shall evermore be.

WHITSUNDAY
Through Christ Jesus came our faith
Lightened by Thy Spirit;
Giving truth in constancy
Evermore to live it.

ALL SAINTS
For the saints who show Thy love
We rejoice their witness;
Grant their glory never fade,
Set their race before us.

APOSTLES, ORDINATIONS
Thus the Shepherd of Thy flock,
Jesus Christ our Saviour
Sent Apostles forth to preach
Gospel truth forever.

D. LET US ALL WITH GLADSOME VOICE

The present text is a composite. Verses 1 and 2 and the New Year's text are by an unknown author, circa 1632. The translation is basically that of Catherine Winkworth from 1863, altered by the Lutheran Hymnal Committee (1941).¹ The rest of the text is this author's composition begun mid-March, 1970. The 7.6.7.6 trochaic musical text is also his, written in February, 1970. The doxology verse would make this hymn especially fine for an offertory hymn. In this instance one would use the two regular verses, the appropriate seasonal verse, and the doxology.

The seasonal verses are patterned after the prefaces of the Book of Common Prayer Communion service, preparatory sentences in morning and evening prayer, and the collects for the various Festival days.

Analysis of the text seems rather useless. Each verse is topically titled and the material is sufficiently familiar. Of real question, however, is its usefulness. Can an average congregation be taught to sing rounds? Is this tune especially well designed for such congregational use? Will the constant repetition, while solving the

¹The Lutheran Hymnal (St. Louis: Concordia, 1941), #397.

technical problem, cause the congregation to tire of its use? What place in the service would it best fit?

It must be admitted that many of the questions are theoretical, since as yet there has not been an opportunity to inflict either the hymn or its tune on a congregation at the time of this writing.

The source material gives a hint as to its usage. For instance, with the first two verses and the proper third verse, this combination could be used as a hymn of invocation, with the minister singing the first line, the choir and congregation following in round fashion, making adjustments to obtain four even parts. Likewise, the source material could be used as an offertory in the same fashion. If so, it would be ideal to end with the doxology verse in unison, or four part harmony as provided in the example, the choir providing the additional parts. Or thirdly, each seasonal verse in the right hand column is designed to be used as a proper preface with the sanctus verse in the left hand column.

The tune is another of the author's creations, done especially for this exercise. Melodically, it is not too difficult, moving mostly step-wise. Harmonically, it is pleasant to the ears of a professional musician, but contains more than a few dissonances to the untrained ear, unless the melody has been previously fixed in

congregational ears before attempting a canonic rendering. If it were to be used as service music, in which instance the congregation might be singing it on consecutive Sundays over a period of several months, most of these problems would disappear.

E. PRAISE AND THANKS WE OFFER TO THEE

James E. Weinheimer, 1939-

CINDY 4.4.8.8.7.7.3.3.

James E. Weinheimer

1. Praise and thanks we Of - fer to thee Lord, Al - might - y pow'r a bove,
 Giv - er of all life and love, Ma - ker of all plan - ted,
 Chrch and Scrip - ture grant - ed, Life pro - vides Wants sup - plies.
 Fine

2,13,7,14, 3,11,6,12 5,10,6,12 9-16
 4,15,8,16 4,15,8,16 7,14,8,16 Incl.

2.
 All creations
 Gifts shall praise Him:
 Fruit from orchard and from field
 Shall increase in might and yield.
 Land and sea providing
 With man's need residing
 Offer praise
 On these days.

3.
 Healing succor
 He doth offer
 For all troubles he doth know,
 Handicaps or mental woe.
 Grace and love prevail
 For he ne'er shall fail.
 Offer praise
 On these days.

4.
 Gathered people
 Neath His steeple
 Singing praise to Him above
 For revealing pow'r and love
 Body of believers
 True and false deceivers,
 Wheat and tare,
 Gathered there.

5.
 Holy Gospel
 Guards Against all Hell
 Record of men's faith through years,
 Life redemptive, death's dread fears,
 God's pure grace delivered,
 Love and truth considered
 Through each page,
 For each age.

6.
 Trials of true strife,
 Man fulfill'd in God's good ways
 Both for now and future days.
 Straight and true each stanchion
 Of God's waiting mansion.
 Man's abode
 Thus bestowed.

7.
 Praise and thanks we
 Offer to thee
 Father, Son, and Spirit be
 Facets three in unity.
 Author of all planted
 Church and scripture granted,
 Life provides,
 Wants supplies.

CINDY 4.4.8.8.7.7.3.3.

James E. Weinheimer (1939-)

James E. Weinheimer

1. Hap py Birth day, (Earth day) Hap py Birth day, (Earth day) Mis er y is in the air,

Peo ple dy ing ev 'ry where, Starv ing child ren bleed ing,

Moth ers' crys are plead ing, Grown men cry. Peo ple die,

2, 13, 7, 14, 3, 11, 6, 12 5, 10, 6, 12 9-16
4, 15, 8, 16 4, 15, 8, 16 7, 14, 8, 16 Incl.

2.
Happy Birthday, (Earthday)
Happy Birthday, (Earthday)
Little men most insecure
Fight to keep our races pure,
Thus perpetuating
Lies insinuating,
Progress slays,
Use delays.

3.
Happy Birthday, (Earthday)
Happy Birthday, (Earthday)
Tumult, marching, civil strife
Plead the cause of fuller life.
Balking men self-righteous
Cry in voices sightless
It's a plot!
Bitch a lot.

4.
Happy Birthday, (Earthday)
Happy Birthday, (Earthday)
Wars abound on every side,
Mighty powers curb the tide
Of their smaller neighbors
Social law endeavors.
Don't allow
New ways now.

5.
Happy Birthday, (Earthday)
Happy Birthday, (Earthday)
Love of money measures all,
Social orders, where we fall,
For our goods' production
Is new man's seduction,
Markets find,
Fill our mind.

6.
Happy Birthday, (Earthday)
Happy Birthday, (Earthday)
Man's the victim of success,
All his powers bring distress;
Drugs and drink but cover
All the woes that hover,
In his mind
Seeks to find.

7.
Happy Birthday, (Earthday)
Happy Birthday, (Earthday)
Man must learn to live in peace
Or his mighty world will cease

E. PRAISE AND THANKS WE OFFER TO THEE

The present text is the author's composition. Part of the tune, and the first two lines of the original text, were taught to me by several students at the School of Theology at Claremont around 1964-65. During a professional choir tour in the winter of 1969, I composed the second half of the tune and wrote a seven verse birthday protest text. This text was mislaid and later found, but not before I had composed the present secular setting, which is much superior, on another professional music tour in the fall of 1969. It is given along with the hymn text for comparison. The present hymn text was prepared for Dr. Evan R. William's class in Ascetical Theology mentioned earlier.

The hymn is a prayer of praise which enumerates the gifts of God to mankind, given typical fashion. The first verse is a general introduction, in which God the Creator is praised for all His creation, including life, love, vegetation, church, scripture, human life and its needs.

The second verse deals with foodstuff of land and sea, both praising God and providing for man's needs.

The third verse deals with physical and mental ailments as they may trouble man, and God as the great physician.

The fourth talks of the church as the body of Christ including saint and sinner, worthy and unworthy.

The fifth speaks of the written word of God as contained in scripture.

The sixth proclaims new life in Christ, both on this earth and in paradise. And the last verse repeats portions of the first with the mid-section praising God as unified Trinity.

The tune is but four measures of material repeated in A, A, B, B, C, C, D, D fashion. The rules for singing as a round are quite confusing if one does not follow the directions closely, but simple if you understand the structure. The first verse begins in unison. Then in each succeeding verse, one-half the singers rest for the prescribed time so that in each succeeding verse there are twice as many parts singing one-half the distance apart, until there are sixteen parts. The circled numbers refer to the relationship of the parts to each other as they enter individually. When one's number appears below a rest, he is to rest for that prescribed time, but if the number does not appear, he continues to sing without resting. For example, part 1 sings through without any rest, while part 16 rests each time. Part 15 rests after verse 1 for four measures, after verse 2 for two measures, does not rest after verse 3, but does rest two beats

after verse 4. The best way to sing this would be for each singer to mark out those rests not applying to his individual part and follow the musical directions closely.

F. WORD OF GOD BEFORE ALL YEARS

John 1:1-14

Para. James E. Weinheimer, 1939-

PROLOGUE LM

James E. Weinheimer

1. Word of God be - fore all years,

Word of God Who calms all fears;

Life's cre - a - tor, Light of man

Shine where dark won't com - pre - hend.

2.
In that time thy servant John
Witnessed that Christ's age had come;
Of the Light that lightens men,
In our time as well as then.

3.
Sinful world their God knew not
Though creations witness shout;
Bold believers of that hour,
God's true sons received His power.

4.
Not by man they knew Christ's name,
Will of flesh nor blood the same;
But God's word in human form
Thus became man's sought for norm.

5.
Glory be to Him who came,
Dwelt with men, God's grace proclaim;
Truth of God the Father be,
Spirit, three, in unity

F. WORD OF GOD BEFORE ALL YEARS

"Word of God Before All Years" was written for the author's present tune. The text is a paraphrase of John 1:1 through 14, the gospel for Christmas Day.¹ It is best sung first in unison and then in a four part round, beginning with the second verse. As the gospel hymn for Christmas Day, this setting is most appropriate; however, the second verse might be deleted in other instances. John, of course, is to be understood as the witness to the Light.

The tune is an exercise in Dorian. The harmonic progressions, while very pleasant, have a more modern sound than was first anticipated. Round singing, in this fashion, might be used in the church to replace the anthem in selected services. Several texts, according to the season, may be used with the same tune; one can consult the metrical index for hymns which might fit the same tune. The Gloria verse alone might at times be used as a doxology.

Here, as elsewhere, the question remains with the tune and its possible use as a round. There are several places where tone clusters or seventh chords exist,

¹Book of Common Prayer (New York: Church Pension Fund, 1928), pp. 97-98.

which may be allowable for choir use where you have a little more time to teach new tunes. However, none of the tunes written here are so difficult that the congregation would not be able to handle them as a round or canon once the melodies, mostly step-wise, are set in their minds, and they are forewarned of the modern dissonances.

It might be noted, however, that monthly or quarterly congregational song-fests or rehearsals have always proved beneficial toward the improvement of general congregational singing. It is here that new hymns should be introduced, since most people today are poor sight singers.

The greatest problem to a good hymn-singing congregation is the haphazard choice of hymns. In many denominations, where the sermon is thought to be the center of worship, all else is built to fit around such a proclamation. Unfortunately, since many such sermons are not planned more than a week in advance, program building of any sort is very difficult. However, a distinct advantage exists where there is a strict adherence to the church year, or at least a great amount of long range planning is attempted.

Secondly, unless there is a minister or other person in the congregation competent both as a theologian

and musician, the program planning should be a committee effort. This may on occasion have its drawbacks, but it might result in certain new enlightenment.

PART IV

INDICES

SECTION VI

GENERAL INDEX TO THE HYMNAL

The present system is designed for a loose leaf hymnal. It allows for expansion within each category for additional hymns and settings.

The first number is the category number (1000). There are presently eight major areas. A ninth has been reserved for service music; however, this work has not as yet included such a section.

The second number (100) represents a subdivision within the general category. For instance, the first major category is the Church Year. The first subdivision within that category is Advent Hymns. Thus all eleven hundred (1100) hymns would deal with the topic of Advent.

The two final numbers represent the hymn number of each individual hymn in that former category.

GENERAL INDEX TO THE HYMNAL

SPECIFIC OCCASION HYMNS

1000 THE CHRISTIAN YEAR (Movable Cycle)

- 100 Advent
- 200 Christmas
- 300 Christmas Carols
- 400 Epiphany
- 500 Lent
- 600 Passiontide
- 700 Easter
- 800 Ascension
- 900 Trinity

2000 HOLY DAYS (Set Festivals)

- 100 Dealing with Jesus
 - 10 Circumcision (January 1)
 - 20 Purification (February 2)
 - 30 Annunciation (March 25)
 - 40 Transfiguration (August 6)
- 200-300 Apostles
 - 10 St. Andrew (November 30)
 - 20 St. Thomas (December 21)
 - 30 St. John (December 27)
 - 40 St. Paul (January 25)
 - 50 St. Matthias (February 24)
 - 60 Sts. Phillip and James (May 1)
 - 70 St. Peter (June 29)
 - 80 St. James (July 25)
 - 90 St. Bartholemew (August 24)
 - 00 Sts. Simon and Jude (October 28)

GENERAL INDEX TO THE HYMNAL

- 400 Evangelists
 - 10 St. Mark (April 25)
 - 20 St. Barnabus (June 11)
 - 30 St. John the Baptist (June 24)
 - 40 St. Matthew (September 21)
 - 50 St. Luke (October 18)
- 500 Martyrs
 - 10 St. Stephen (December 26)
 - 20 Holy Innocents (December 28)
- 600 Saints
 - 10 All Saints (November 1)
- 700 Angels
 - 10 St. Michael (September 29)
- 3000 TIMES, SEASONS, NATIONAL DAYS, LITANIES
 - 100 Morning
 - 200 Mid-Day
 - 300 Evening
 - 400 Changing Seasons
 - 500 Thanksgiving
 - 600 Other National Days
 - 700 Litanies
- 4000 SACRAMENTS AND RITES
 - 100 Baptism
 - 200 Confirmation
 - 300 Communion
 - 400 Matrimony

GENERAL INDEX TO THE HYMNAL

- 500 Ember Days and Ordination
- 600 Departed
- 700 Consecration of a Church

GENERAL HYMNS

5000 THE GODHEAD

- 100 The Trinity
- 200 The Praise of God (in Himself)
- 300 The Praise of God's Work
- 400-600 Jesus Christ Our Lord

- 10 His Advent
- 20 His Birth
- 30 His Holy Name
- 50 His Childhood
- 60 His Ministry
- 80 His Passion
- 500 His Resurrection
- 20 His Ascension
- 40 His Holy Name
- 60 His Presence With Us
- 80 His Praise

700 The Holy Spirit

6000 THE HISTORICAL CHURCH

- 100 The Church as God's Gift
- 300 Holy Scripture, the Church's Gift
- 400 Missionary Zeal
- 500-600 The Church Militant
 - 10 Christian Warfare
 - 50 Christian Labor
 - 610 Christian Pilgrimage
 - 50 Christian Goals

GENERAL INDEX TO THE HYMNAL

- 700 The Church Triumphant
 - 10 Heaven
 - 40 Praise of God's Family in Heaven and Earth
 - 60 The Kingdom of Christ
- 7000 PERSONAL RELIGION
 - 100-200 God-Man Relationship
 - 10 Prevenient grace and Self Surrender
 - 30 Penitence
 - 70 Prayer
 - 200 Guidance
 - 40 Inner Peace
 - 300 Aspiration
 - 10 Hope
 - 30 Faith
 - 70 Love
 - 500 Contemplation
 - 10 Of Death
 - 40 Of Life
 - 700 Worship
- 8000 SOCIAL RELIGION
 - 100 Brotherhood
 - 10 Service to Man
 - 40 World Brotherhood
 - 70 Healing
 - 300 The Family
 - 10 Family Relationships
 - 20 Parenthood
 - 30 Childhood
 - 40 Hymns for Children
 - 70 Youth
 - 90 School
 - 410 Labor
 - 40 Travel

GENERAL INDEX TO THE HYMNAL

600 Nationalism

10 The Nation

40 War and Peace

800 Justice

SECTION VII

ALPHABETICAL INDEX OF FIRST LINES

This index is to be considered the main index for the entire hymnal, as it contains not only the page and tune reference to the present hymnal, but also source references to twelve major denominational hymnals listed in the key below.

This is done in the following way, describing in turn entries from the left hand column toward the right:

A. The entries on the far left-hand side of the page are an alphabetical listing of the first line of every hymn as it appears in the proposed hymnal. A parenthesis around a word within the text refers to alternate wording as found in one or more of the hymnals surveyed, or in others in recent use. In some instances, where the entire line has been changed, usually because of a difference in translation, the entire alternate first line is given following the preferred title. A bracket within the parenthesis refers to the translator whose name appears within, usually indicated by (tr.) preceding his name.

B. The second column refers to the hymn number as found in the present hymnal. For a description of this number, refer to the preceding Outline of Hymn

Number System. A superscript following this series of four numbers is used in the same way as referred to later in this section in the column on hymn references.

C. The third column lists the name of the preferred setting by tune name. In several instances there are two preferred tunes, indicated by the same sort of following superscript.

D. The fourth column gives reference to the hymnal, page, key, and mode of the hymn in the left-hand column, and the name of the tune with which it is coupled where such differs from the preferred tune listed immediately to the left. An initial numeral followed by a right hand parenthesis [e.g., 1)] refers to the corresponding preferred tune in the column to the immediate left where two or more exist. A bracket with the name of a translator and [tr.] preceding a numerical entry gives reference to the first line translation indicated in the column on the far left. Two hyphens [--] on the first line of the right hand column entry preceding any initial entry, indicate that the preferred tune is not to be found in any of the hymnals surveyed. The entry for individual hymnals are as follows:

1. The first two numerals and the following letter, or a series of initial letters indicate the hymnal surveyed. The numerals refer to the copyright

date of the hymnal and are used to distinguish this edition from others by the same denomination or title.

2. The numerals which follow indicate the page number within that particular hymnal.

3. The numeral which follows this, always in upper script, indicates which tune, where there is more than one in the indicated hymnal. Some hymnals, however, give separate hymn numbers for different tunes, and these are so followed in this index.

4. The second set of letters refer to the key. Upper case letters refer to the major mode; small case letters refer to the minor mode. The exceptions are indicated in 5 and 6 which follow.

5. A lower case B (b) following another letter indicates that it is a flat key. Likewise, if it were to occur, a sharp would be indicated by a (#). However, most of those keys which have sharps in the key signature do not have the tonic or name note sharped, therefore none appears. Only the key of C# (six sharps) and F# (seven sharps) would be so indicated. Since most musical notation prefers to use flats where possible, the relative keys of Db (six flats) and Gb (five flats) are used when necessary.

6. Large case Roman numerals following the major key signature from which it has been transposed,

in instances where it has been transposed, are used to indicate all modes other than major and minor.

GUIDE TO FIRST LINE INDEX

HYMNAL ABBREVIATIONS:

- AW At Worship, A Hymnal For Youth
- CW Christian Worship Hymnal, American Baptist, Disciples of Christ
- HCG Hymns for Children and Grownups
- 56B Baptist Hymnal, 1956, Southern Baptist
- 40E Hymnal 1940, Protestant Episcopal Church
- 35M Methodist Hymnal, 1935
- 65M Methodist Hymnal, 1965
- 41L Lutheran Hymnal, 1941, Missouri Synod Lutheran
- 58L Service Book and Hymnal of the Lutheran Church in America, 1958, 8 Lutheran Denominations
- 33P The Hymnal, 1933, Presbyterian Church U.S. of A.
- 55P The Hymnbook, 1955, Presbyterian Church in U.S., United Presbyterian of U.S.A., Reformed Church in America
- 58U Pilgrim Hymnal, 1958, United Church of Christ

EXAMPLE: 1 2 3 4 5 6
 40E 71 1 Eb [IV] (OM)

- 1) Hymnal = Hymnal 1940
- 2) Page in that Hymnal
- 3) Tune number, where there is more than one setting under the same hymn number.
- 4) Key. Large letters refer to major keys, small letters refer to minor keys; b refers to a flat key.
- 5) This refers to the number of church mode, where it differs from the major or minor.
- 6) OM means Original Meter; NM means new meter, or 18th century revision of Tate and Brady.

The preferred tune is listed in the appropriate line, all numbers following it use the same setting. For other settings, the tune name precedes numbers.

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
A babe lies in the cradle	1314	Corner	40E39F, AW122F
A charge to keep I have	8129	Boylston	35M287C, 65M150C, 56B328C
A glory gilds (fills) the sacred page	6303	Old 44th	55P301C, CW373C
A great and mighty wonder	1214	Rosa Mystica	AW189Ab, Burlington 35M388Eb, 56B186Eb
A mighty fortress is our God	6512	Ein Feste Berg	40E18E, HCG180F, 41L76F
Abide with me; fast falls the	7511	Eventide	St. Alphege 58L18G
According to thy gracious word	4313	Bangor ¹ Martyrdom ²	35M67C, 65M20C, 58U363C, 40E551C, AW84D, 56B40C, 33P266D, 41L262C, 55P91C, 58L150D, CW155C
			35M520Eb, 65M289Eb, 58U209Eb, 40E467Eb, AW221Eb, 33P33Eb, 55P91Eb, CW138F, 56B295Eb, 41L552Eb, 58L586Eb
			1) 58U284Eb, 2) 58U285G, St. John's Westminster 35M410F, Tallis Ordinal 65M316Eb, Dalehurst 33P358F, 55P444F, Dundee (Fr) 58L266Eb, Beatitudo CW456Ab
Advent tells us Christ is near	8331	Innocents	40E235D, HCG4Eb
Again, as evening's shaddow falls	3303	Canonbury	58U46F, Abends 35M42Ab, AW35Ab, 55P62Ab, CW139G
Ah, dearest Jesus, Holy Child (See From heaven above to earth I come, 1202)	1212	Vom himmel hoch (From heaven high)	55P173C, HCG5C, AW121C
Ah, holy (dearest) Jesus, how hast thou	1606	Herzliebster Jesu	65M412f, 40E71 ¹ f, 33P158g, AW148g, 58U163f, 55P191g, 58L85g, Ecce Jam Noctis 40E71 ² D[IV] 13 6

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Ah, think not the Lord delayeth	1115	Alles ist angott	58U112F
Alas! and did my Savior bleed	1621	Martyrdom (Avon)	35M142Ab, 65M415Ab, 33P249G, 41L154G, 55P199Ab, 56B101Ab, 58L486G, Hudson 56B94Eb
All creatures of our God and King	5444	Lasst Uns Erfreuen	35M65Eb, 65M60Eb, 58U64Eb, AW1Eb, CW157Eb, 55P100Eb, 56B3Eb, 58L173Eb, HCG6Eb
All glory be to God on high	5120	Allein Gott in der h�h	58U2F, 41L237G, 58L132G
All glory, laud, and honor	1601	St. Theodulph	35M128C, 65M424C, 58U155Bb, 40E62Bb, AW139C, 33P146C, 55P187Bb, 56B151D, 41L160C, 58L74C, CW221C, HCG7C ₁
All hail the power of Jesus' name	5522	Coronation	HCG8G, 56B132G, 33P192 ¹ G, 41L339G, 55P1321G, 58L4262F, CW252G, 35M1641G, 65M71G, 58U195F, AW160G, 40E3551F, Miles Lane 56B133Bb, 33P192 ² Bb, 55P1322Bb, 40E3552A, 58L4261A, 58L4261A(Alt.Version), ² CW253Bb, 65M73Bb, 35M1643Bb Diadem 56B134Bb, 35M1643Bb, 65M72Bb
All my heart this night rejoices	1218	Frolich soll mein Herze	41L77Eb, Warum Sollt ich mich Senn Gramen(Ebeling) 58U123F, 65M379F, 33P125G, 55P172G, 58L26F, CW186G, AW117F, 40E32F

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
All my hope on God is founded	7316	Meine Hoffning	58U339a, Neander CW354C
All people that on earth do dwell	7713	Old 100th	35M13G(OM), 65M21G(OM ²), 58U4(OM), 58U5[Tenor melody (OM)] 40E278(OM), 56B13G(NM), 33P1G(OM), 41L14G(OM), 55P241G(OM), 55P242G(OM) [Tenor melody], 58L169G(OM), HCG9G(OM), AW82G
All praise to thee, for thou, O King	5585	Sine Nomine	65M74G, Engelberg 40E366F, 58U147F
All praise to our redeeming Lord	6118	Armenia	35M417Ab
All praise to thee, my (O) God, this night	3309	Tallis Canon	35M51G, 65M493G, 58U56G(canon form), 58U57G, CW148G, 33P42G, 55P63G, 41L5581G, 58L223G, 40E165G, Evening Hymn 41L558 ² Db
All the heavens praise thy name	5115	Highest Heavens	HCG142G
All the way my Savior leads me	5445	All the way	65M205Ab, 56B268Ab, 55P365Ab, CW396Ab
All things are thine; no gift have we	4702	Herr Jesu, dich zu	58U537F, 65M347F, 56B536F, 55P555F, 33P475F Germany (Gardiner) 40E227A, 40E732Ab(vs.1), 56B403Bb, CW606Bb, 55P313Bb, Somerset Hills HCG10D, Melcombe 58L244Eb
All things bright and beautiful	5352	Royal Oak	35M447Ab, 65M34Ab, 58U478G, 40E311G, 55P456Ab, Spohr 56B8D

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Alleluia! Alleluia! hearts to heaven	1711	Weisse Flaggen	58U180A, Lux Eoi 40E92C, 58L108C, Longdon 35M153Ab 40E3472F, Alleluia 58L417F, 40E347 ¹ F 40E54Ab, 58L58G
Alleluia! sing to Jesus	5524	Hyfrydol	---
Alleluia, song of sweetness (gladness)	1406	Dulce Carmen (Tantum Ergo)	58U159C, 40E68C, 65M427C, 40E550F,
Almighty Power O Lord Unseen	5233	Puer Nobis	Arlington 65M239G, 35M284G, 56B405G, 55P353G, 58L554G,
Alone thou goest forth	1603	Bangor	Winchester Old 41L445F
Am I a soldier of the cross	6514	Marlow	35M209G, 65M92F, 56B188G, 55P275 ² G, Arlington 55P275 ¹ G
Amazing grace--how sweet the sound	5390	Amazing Grace	65M336F, 35M402F 35M229F, 65M527Eb
And are we yet alive	4502	Dennis	65M456Ab, 40E354 ² Ab, Tregaron 40E354 ¹ C[II]
And can it be that I should gain	1616	Fillmore	58U292F, Unde et Memores 33P355D, 58L278D, 40E189D
And have the bright immensities	5530	Halifax	HCG149Bb, 56B76Bb, 58L31Bb, 35M87C, 65M382Bb, 58U117Bb, 40E28Bb, 55P168Bb, 33P124Bb, CW192G, 41L136Bb
And now, O Father, mindful of the love	4320	Song 1	58U73G, 33P76A, AW8A
Angels, from the realms of glory	1217	Regent Square	
Angels holy, high and lowly	5361	Llanherne	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Angels we have heard on high	1305	Gloria	40E42F, 65M374F, 58U116F, AW116F, 55P158F, 56B64G, 58L30F, CW187F 65M511G
As men of old their first fruits brought	1802	High Popples	
As pants the hart for cooling streams	7177	Ayrshire	65M255Ab, Spohr 35M366G, 33P317G, 41L525G, 55P322F, Martyrdom 58P390G, 40E450G, 58L388G
As the sun doth daily rise	3106	Innocents	58U33D, 33P25E, 55P42Eb, CW114E
As with gladness men of old	1402	Dix	35M90Ab, 65M397Ab, 58U119Ab, 40E52G, CW196Ab, 33P135A, 55P174Ab, HCG13Ab, 41L127A, 58L52G
Ask ye what great thing I know	1622	Hendon	35M147G, 65M124F, 56B161G, 33P312G, 55P371G
At even, when (ere) the sun was set	3308	Angelus	58U55Eb, 40E168Eb, 33P43Eb, 55P55Eb, 41L557Eb, 58L232Eb, Abends 35M48Ab, 65M501Ab
At length there dawns the glorious day	8123	Clonmel	65M189Eb, St. Michel's 35M469F, All Saints CW511Bb
At the Cross, her station keeping	1611	Stabat Mater (Mechlin Plainsong)	40E762Eb[IV], Stabat Mater (Mainz) 58L84F, 40E761F
At the Lamb's high feast we sing	1702	Salzburg	40E89D, 58L95D, Tichfield 58L95Eb

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Blest be the dear uniting love	4503	Evan	65M338Ab, Tiplady 35M404F, Holy Cross CW483Bb 40E4952F, 58U272F, 65M306F, 35M416F, 56B366F, CW476F, Boylston 40E4951C, 58U273C, 33P343C, 41L464C, 55P473F, 58L543F, AW257F, Windermere AW257D 65M100Bb, 56B250Bb, 35M189Bb 40E403G, 58U253G, 35M390G, 65M370G, 55P248G 58U281Bb, Bread of Heaven 40E212D, Holley 56B395Eb 1) 58U282G, 65M323G, 40E196Eb, 40E195G(alt.), Sri Lampang 65M322G, 2) 58U283Eb, 65M320Eb, 35M414Eb, 33P353Eb, CW453Eb, 55P445Eb, AW169Eb, 56B394Eb 40E25Eb, 58U118Eb, 65M373Eb, 58L29Eb 65M356G
Blest be the tie that binds	7710	Dennis	
Blow, ye the trumpet, blow	5586	Lenox	
Book of books, our people's strength	6301	Liebster Jesu	
Bread of heaven, on thee we feed	4310	Nicht so Traurig	
Bread of the world, in mercy broken	4311	Rendez a dieu ¹ Eucharistic Hymn ²	
Break forth, O beauteous heavenly light	1204	Schop (Ermuntre Dich)	
Break forth, O living light of God	1121	St. Stevens	
Break thou the bread of life	4308	Bread of life	58U254Eb, 35M387Eb, 65M369Eb, AW193Eb, 56B178Eb, 33P216Eb, 55P250Eb, 58L491Eb, CW461Eb

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
At the Name of Jesus	5523	King's Weston	40E356 ¹ d, 55P143G, 58U197d, 65M76d, Evelyns 58L430Eb, 40E356 ² F 65M139Bb 65M315d, St. Godric 58L268 ¹ A, Dolgeilly 58L268 ² d HCG14Ab, 65M190Ab, 58U34Ab, 40E156Ab, Sheltered Dale 35M455F, CW323F 65M180G, Morning Hymn 58U32G, 40E151G, AW20G, 55P50G, 41L536G, 58L202G, Morning Watch 35M34Ab 40E577D, 56B309Db, 33P278D, 65M249D, 35M359D, 55P346D, 58L552D, CW369D, AW230D, 58U362D 40E43F, 33P126F, AW127F, Mueller (Away in a manger) 35M434F, 65M384F, CW199F, 55P157F, 58U137F, HCG147F, 56B77F, 58L47F 58U280F, 65M313F, 33P356 ¹ F, 55P446F, Dundee 35M408Eb, 56B398Eb, St. Agnus 33P356 ² G HCG16eb
Author of Faith, eternal Word Author of life divine	7345 4321	Mainzer Author of life	
Awake, awake to love and work	3104	Morning song	
Awake, my soul, and with the sun	3105	Tallis Canon	
Awake, my soul, stretch every nerve	6652	Christmas	
Away in a manger	1312	Cradle Song	
Be known to us in breaking bread	4322	St. Flarian	
Be near to me Lord Jesus	8332	Airigh A'Chulchin	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Be present at our table, Lord	8311	Old 100th	65M518G, Uxbridge 35M563E, 56B396E
Be still my soul, the Lord is on thy side	7120	Finlandia	55P374F, 65M209F, 58U77Eb, 35M73F, 41L651F, 33P281F
Be thou my Vision, O Lord	7113	Slane	65M256Eb, 58U391Eb, AW197Eb, 33P325Eb, 55P303Eb, CW321Eb
Before Jehovah's awful (The Lord Jehovah's) throne	5325	Old 100th	35M3G, 65M22G, 41L13G(OM), 58L161G(OM), Winchester New 58U9Bb, 40E300Bb, Park St. 58U10G, 33P63G, 55P81G
Behold us, Lord, a little space	6111	Dunfermline ¹ Winchester Old ²	1) 58U395Eb, 2) ---, St. Agnes 35M459G, Beatitudo 58L213Ab, Ferry AW267G, 65M549E
Beneath the forms of outward rite	4323	Perry	65M321E, Belmont CW459G ² Eb, 40E383 ¹ Eb, 58L245 ² Eb, Oriol 40E383 ² Ab, Tantum Ergo 58L245G 40E135Eb
Blessed city, heavenly Salem	6107	Urbs Beata	
Blessed feast of Blessed martyrs	2501	Alta Trinita Beata	
Blessed Jesus, at thy word	5465	Liebster Jesu, Wir Sind Hier	58U212G, 41L16G, 65M257G
Blessed Jesus, here are we	4105	Liebster Jesu, Wir Sind Hier	58U279G, 40E186G
Blest are the pure in heart	7243	Franconia	65M276Eb, 58U214D, 40E418D, 55P226Ab, 58L394Eb, Greenwood 35M369G

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Breathe on me, Breath of God	5704	Nova Vita	40E375 ² D, Swabia 40E375 ¹ D, Truett 56B174Eb Rhiw 33P213 ¹ F, Potsdom 58U233Eb, Trentham 58U234Eb, AW201F, 35M180F, 65M133F, 33P213 ² F, 55P235F, 58L470F 1) 40E596iE, 2) ---, St. Alphege 40E596 ² F, 58L527G, Ewing 41L448C, 55P430C 58U270C, 41L467d, 55P432d, 58L151d 40E328G, Siloam 33P349D ---, Trust 40E448Ab, Hyfrydol 55P123F, Autumn 33P292G 65M46D
Brief life is here our portion	6712	Oslo ¹ Meirionydd ²	65M521D, 58L572D, Pleyel's Hymn 35M526G, 40E578 ² G, Brasted 40E578 ¹ G 65M300G, 55P340G, CW267G, 35M326G, 33P347G, Sandell 58L572D
Built on the Rock the church doth stand	6112	Kirkendeneret	
By cool Siloam's shady rill	5462	Belmont	
Call Jehovah thy salvation	7331	Stuttgart	
Captain of Israel's host, and Guide	5335	Eisenach	
Children of the heavenly father	7708	Tryggare Kan Ingen Vara	
Children of the heavenly King	6651	Pleyel's Hymn	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Christ for the world we sing	6452	Moscow	58U295F, 40E537F, 55P489G, CW538G, Dort AW245C, Cutting 56B458Eb, 58L311 ¹ Eb, Kirby Bedon 58L311 ² F, 35M481F, Italian Hymn 65M292F, 33P378G, 55P489G 65M530D
Christ from whom all blessings flow, perfecting Christ is made the sure foundation	2615 6101	Canterbury Picardy	---, Regent Square 40E384Bb, 65M298C, 58U263Bb, 33P336Bb, 55P433Bb, 58L242Eb 40E543D
Christ is the king, O friends upraise Christ is the world's true light	6761 1109	Christus Rex Rirkart	AW105Eb, O Gott, du frommer gott 58U198D, St. Joan 40E258C, 55P492C, Surette 65M408Eb 65M438C[II], 41L195C[II], 58L98 ¹ C[II], 58L98 ² d(Bach) ---, Sturges 40E445f 41L151G, 58L79G
Christ Jesus lay in death's strong bonds Christ leads me through no darker rooms Christ the life of all the living Christ the Lord is risen again	1617 7338 1614 1713	Christ lag in todesbanden Irish Jesu, meines lebens leben Christ is erstanden	58U183a, 41L190a, 58L107a

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Christ, the Lord, is ris'n today, Alleluia!	1715	Easter Hymn	HCG183D, CW239C, 35M154C, 58U582C, 65M439C, 58U182C, AW154C, 56B115C, Nassau 40E951D, ² Gwalchmai 40E955 G, Llanfair 33P165G, 41L191G, 58L99G
Christ, whose glory fills the skies	3102	Ratisbon	35M32D, 65M401D, 58U43D, AW212C, 40E153D, 58L2082D, Spanish Hymn 56B22Ab, Lux Prime 33P26G, 55P47G, 58L2081G
Christian, dost thou see them	6519	Walda	65M238d, St. Andrew of Crete 58L68 ² C, 55P360C, 35M2751Eb, AW47Eb, 40E5562Eb, 58U364Eb, Sohren 40E5562Eb, ² Greek Hymn 35M275 G, St. Andrews 33P275Eb, Gute Baume Bringen 58L68d 58U416D, AW237E, CW518Eb
Christian, rise, and act thy creed	8119	Innocents	40E16C, 58U127C, 35M93C, 41L84C, 58L19C 40E97D[I]
Christians, awake! salute the happy morn	1213	Yorkshire	
Christians to the pascal victim	1709	Victimae Paschali	
City not made with hands	8117	Old 120th	40E491D
Come, Christians (children), join to sing	5387	Spanish Hymn	65M77A, (Also Madrid) 33P191A, 55P131A
Come down, O Love divine	1854	Down Ampney	65M466D, 58U239D, 40E376D, 58L123D

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Come, Father, Son and Holy Ghost	4703	St. Catherine	65M344Ab
Come, gracious spirit, heav'nly dove	5711	Mendon	58U238A, 40E378 ² A, Wareham 58L127Bb, Good Shepherd, Rosemont 40E378 ¹ C[V], Holley 33P209Eb
Come, Holy Ghost, our hearts inspire	5715	Winchester, Old	65M131F
Come, Holy Ghost (Spirit), our souls inspire, and lighten	5708	Das Welt Gott Vater ¹ Veni Creator ²	1) 58U231D, 2) 58U575Bb, 65M467Bb[VIII], 40E2171A[VIII], 55P237Bb[VIII], 58L117Bb[VIII], AW227Bb[VIII], Come Holy Ghost 40E2172C[V], 35M175F
Come, Holy Spirit, God and Lord	5709	Das Neugeborne Kindelein	58U235G, Pixham 58L122Eb, Komm Heilliger Geist Herre Gott 41L224F
Come, Holy Spirit, heavenly Dove	5712	Graefenberg	65M134F, St. Agnus 40E369G, 58U240G, 33P206G, 55P239G, Balerna 56B169Ab, Winchester Old 35M172G
Come kindred, upstand in the valour of Jesus	8411	Was Lebet, was Schwebet	AW266D
Come, let us join our friends above	7512	Covenanters	---, Pisgaw 65M302G, Dundee (Fr) 35M422Eb
Come, let us join with thankful (faithful) souls	7340	Azmon	58U346G

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Come let us rise with Christ our head	1826	St. Matthew	65M457Bb
Come, let us tune our loftiest song	7711	Duke Street	65M23Eb, 35M21Eb, 56B128Eb
Come, let us use the grace divine	7123	Covenant Hymn	65M508G, St. Martin's 65M507G, 35M540G
Come, let us who in Christ believe	5588	Camp Meeting	65M111F
Come, O come thou quickening spirit	1855	Komm, O Komm, du geist des lebens	41L226G, 58L126G
Come, O thou God of grace	4706	Italian Hymn	65M352F, 35M550G, 33P483G
Come, O thou traveler unknown	7128	Candler	65M529F, 35M311F, David's Harp 58L471D 41L82F
Come, rejoicing, Praises voicing	1221	Gladness	
Come, risen Lord, and deign to be our Guest	4315	Sursum Corda	58U286D, 40E207 ¹ e, Edsall 40E207 ² Ab Knickerbocker 40E207 ² Ab 65M102Bb, 35M186E
Come, sinners, to the gospel feast	7124	Winchester New	
Come, sound his praise abroad	5315	Cambridge	65M24G, Silver St. CW118C
Come, thou almighty king	5111	Moscow	58U246F, 56B12G, CW122G, 35M2G, 65M3G, 40E271F, AW88G, 55P244G, 41L239G, 58L136G, HCG20F, 33P52G
Come, Thou Fount of every blessing	7129	Nettleton	56B313Eb, 33P235Eb, 35M23Eb, 65M93Eb, 55P379Eb, CW111Eb

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Come, (Hail) thou long-expected Jesus	1103	Stuttgart	58U103F, 40E1F, 55P151 ² F, 33P113 ² G, HCG153G, Hyfrydol 35M84F, 65M360F, 33P1131F, 55P1511F, Hartwell 56B70G, St. Hilary 58L5Eb 33P222G, Meirionydd 56B227Eb, 35M194Eb, CW277Eb, Whitford 58U315g, Anthes 41L276A, Bentley 55P268Db 35M227G, 65M5G, CW119G, 55P408G, Marching to Zion 56B308G, Kane 58L165A 40E211F, 58L283F
Come unto me, ye weary	7339	Llangoffan	65M448F, 58U186F, 40E94 ¹ F, Schwing dich auf 41L204C, St. Kevin 55P205G, 65M446G, 33P168G, 35M151G, 58U185F, 40E94 ² F, 56B109G, HCG181G, AW157G, CW242G, 58L106G, Spring of Souls 58L106 ² D 1) 65M104F 2) 56B241g, Greenville 35M187F 58U461F, 56B490G, 33P460G, 35M545G, 65M522F, 40E137F, 41L574F, 55P268F, HCG21G, AW99G, CW593G, 58L363G
Come, we that love the Lord	7714	St. Thomas	
Come with us, O Blessed Jesus	4306	Jesu, Joy of man's desiring	
Come ye faithful, raise the strain	1706	Gaudaemus pariter	
Come, ye sinners, poor and needy (wretched)	7138	Pleading ¹ Saviour Arise ²	
Come, ye thankful people, come	3503	St. George Windsor	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Come, ye thankful people, come (alt. text)	3504	St. George Windsor	58U462F
Come your hearts and voices raising	1224	Quam Pastores	41L90F, 58L508F
Comfort, comfort ye my people	1112	Psalms 42	58U104F, 41L61F, 58L12F
Commit thou all thy griefs (that grieves thee)	7332	Passion chorale	40E446C[III], 41L520C[III]
Conquering Kings their titles take	5443	Orientus Partibus	40E324F, 58L509F
Creation's Lord, we give thee thanks	6457	Ramwold	58U303C, Eisenach AW235D, Seabury 40E548D, Rockingham Old CW492Eb 65M78Eb[IV], 40E61E[IV], Breslau 40E62G 65M426Db, Cross of Jesus 33P155G 1)---, 2)---, Attwood 40E371Db, 58L124 ¹ D, All'Ehr'und Lob 41L236G, Melita 58L124 ² C 35M170E, 65M455Eb, 58U199D, 40E352D, 33P190E, 55P213Eb, CW250E, AW159Eb, HCG22Eb, 56B152Eb, 41L341E, 58L431D 56B335D, HCG24Eb, 58L467D, 35M342D, 65M235D, 58U341D, 40E435 ² D, AW214D, 33P302D, 55P416D, HCG24Eb, CW411Eb, Herrmann 40E435 ¹ Eb
Creator of the stars of night	1111	Conditor alme	
Cross of Jesus, cross of sorrow	1618	Charlestown	
Creator Spirit, by whose aid	5706	Old 112 ¹ Jervaulx Abbey ²	
Crown him with many crowns	5527	Diademata	
Dear Lord and Father of mankind	7241	Rest (Elton)	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Dear Master, in whose life I see	5568	O Jesu Christe Wahres Licht	58U208G, Solothurn 33P507D, Hursley 35M376F, 65M254F, CW318F 40E210Eb, 65M318D
Deck thyself, my soul, with gladness	4325	Schmucke Dich	
Depth of mercy! can there be	5485	Seymour	65M94F, 35M200F, 56B242F, 55P273F 40E291F 40E69F
Dost thou in a manger lie	1210	Dies es latitae	
Drop, drop slow tears	1604	Song 46	
Earth has many a noble city	1404	Stuttgart	65M405G, 40E48F, 58L51F
Eternal God and Sovereign Lord	4704	Germany	65M351Bb
Eternal God, whose power upholds	6455	Halifax	65M476f, 58U294f, Materna CW535C, Wellington Sq. 40E265f, Peterham AW241D, Everyland 35M476F, St. Maria 58L322F, Forest Green 55P485G
Eternal Light! Eternal Light!	7541	Hermann	---, Eternal Light 40E478Eb
Eternal Ruler of the ceaseless round	5713	Song 1	58U275F, 58L350F, Unde Et Memores 33P406D, Yorkshire AW282C, CW506C 65M471Bb ¹
Eternal Son, eternal love	5571	Hebron	1) 40E346 ¹ f, 33P194F, 55P135 ² Ab, 2) 40E346 ² fb, 35M111F, 65M79Eb, 58U227Eb, CW261F, 55P135 ¹ F, HCG27Eb, AW176Eb, 56B159Eb
Fairest Lord Jesus, Ruler of all nature	5502	Fairest Lord Jesus ¹	
	5503	St. Elizabeth ²	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Faith of our fathers! living still	6109	St. Catherine	35M256Ab, 65M151Ab, 58U365G, 40E393G, AW302G, 33P267G, 55P348G, CW348Ab, HCG28G, 56B252Ab, 58L516G 58U368e
Father, hear the prayer we offer	7175	Regensberg	
Father, in thy mysterious presence kneeling	7176	Donne secours	58U334d, Strength and Stay AW202D, Henley 33P256Eb, 55P384F, CW345Eb 65M465Bb, Dover 41L241Eb 58L134D
Father in whom we live	5116	St. Bride	
Father most holy, merciful and tender	1901	Christe Sanctum	
Father of mercies, in thy Word	5391	Tallis Ordinal	65M367Eb, Bedford 41L284D, Sawley CW440Bb, Grafenberg 35M389F, 55P549F(vs 1), Beatitudo 33P218Ab, 55P249Ab, St. Agnus 58L256G 58U467g, Wallog AW49F ² 58U41D, 40E157 ² D, 65M504D, 58L204D, 33P24Eb, 55P43Eb, CW102Db, Nocte Surgentus 40E157 ¹ E[VI] 58U289G, 40E195G, Commandments 65M307G
Father, to thee we look	4603	L'Omnipotent	
Father, we praise thee, now the night is over	3107	Christe Sanctorum	
Father, we thank thee who hast planted	4304	Rendez à dieu	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Fight the good fight with all thy might	6511	Duke Street	58U367G, 40E560(Alt), Rushford 40E560 ¹ Db, Pentecost 40E560 ² G, HCG30F, 65M241G, 35M286G, 55P359 ¹ G, 56B406G, 33P270 ¹ A, 58L557G, Mendon 41L447Bb, Cannock 55P359 ² Ab, Grace Ch. Ganoque 65M240Eb, Courage AW45C, 33P270 ² C, Zelptes (Mozart) CW376G 58U396F
Fill thou my life, O Lord my God	7119	Wigtown	
For all the blessings of the year	3507	Childhood	65M525F, 56B495F, Oldbridge 35M546F
For all the saints	2612	Sine Nomine	55P425 ¹ G, 65M536G, 58U306G, 58L144 ¹ G, 40E126 ¹ G, AW313G, CW577G, 41L463G, Sarum 55P425 ² Eb, 65M537Eb, 58U307Eb, 40E126 ² G, CW576Eb, 58L144 ² Eb 58L141Ab, Energy 41L468G
For all the saints, O Lord	2614	St. Michael	
For the beauty of the earth	5353	Dix	58U66G, 40E296(alt), 65M35G, 35M18A, 33P71 ² Ab, CW167A, 55P2G, AW3Ab, 56B153Ab, HCG31Ab, England's Lane 40E296Bb, St. Athanasius 33P71 ¹ Bb, Heathlands 58L444D 58U308D
For the brave of every race	4605	Salzburg	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
For the bread, which thou hast broken	4326	Kingdom	65M314G, Omni Die 58L282F, Agape 35M412G, 33P359G, CW463G, Cross of Jesus 55P449G 65M534C, 35M492C
For the might of thine arm we bless thee	3508	Cornac	
For thee, O dear, dear country	6714	Oslo ¹ Meirionydd ²	1) --, 2) 40E598 ¹ D(Pt. 4, 40E595), Homeland 40E598 ² D(Pt. 4, 40E595), Ely Cathedral 40E598 ³ (Pt. 4, 40E595), 58L534D, Ewing 55P428C, Bona Patria 33P614Db 58U406G, Angel's Song(Song 34) 58L214F, Keble 65M152G, 35M290G, Pixham 40E150Eb, Palmarum AW185d 58U148F, 40E55F 58U477Bb, 33P474Bb, 41L637Bb 58U11G, 40E277G, CW104G, Lasst uns erfreuen 58U12Eb, 33P388Eb, 55P33Eb, Duke St. 65M14D, 35M17Eb, Liebster Jesu 41L15G, 58L429D
Forth in thy name, O Lord, I go	8413	Morning Hymn	
Forty days and forty nights Founded on thee, our only Lord From all that dwell below the skies	1501 6116 5114	Heinlein Mendon Old 100	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
From heaven above to earth, I come (From heaven high, to you I come) (Ah dearest Jesus, holy child)* From out the rock from whence we were hewn From thee all skill and science flow	1202 1212 8115 5318	From heaven hi (Vom himmel hoch) Merthyr Tydvil (Dies Irae) Massachusetts	40E22-23C, 33P118C, 41L85C, 48U121C, 58L22C, 55P173C, HCG5C, AW121C AW57a 65M485e Gräfenberg 35M462F, St. Peter 55P315Ab, Albano 40E515F, 58L216F 40E37F, Tempes Adest Floridum 55P167A, 33P453A, 35M107A, 65M395Ab, 56B73A, 33P453A 40E287Ab 58U337D (Song 6), St. Bride 58U338g, 65M51g, 33P294g, 55P364Bb, Diademata CW402D 58U267Eb, 40E385Eb, 65M293F, 40E385Eb, 35M382F, 33P339F, 55P434Eb, CW431F, 56B381F, 58L1522F, Harwell 58L152 ¹ D CW100G
Gentle Mary laid her Child	1310	Weimar	
Give praise and glory unto God Give to the winds thy fears	5214 7315	Ebeling Ich halte treulich still	
Glorious things of thee are spoken	6102	Austria	
Glory be to God on high, Alleluia	5357	Gwalchmai	

*Note: Title is dependent on which verse is listed first. Two translations, Winkworth and Douglas, have Ah dearest Jesus as the 6th of 7 verses. 155

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Glory be to God the Father	1903	St. Nicholas	58L139e, Worcester 41L244C, St. Peter's Westminster 33P60C
Go forward, Christian soldier	6515	Lancashire	40E553Db
Go, labor on: spend and be spent	6551	Angel's song (Song 34)	40E573Eb, Ernan 35M292Bb, Quebec(Hesperus) CW473F, Pentecost 33P376A, 55P283Ab, Wilderness AW265e
Go make of all disciples	4504	Lancashire	65M342Db
Go to dark Gethsemane	1605	Petra Nicht so trauric2	1)40E70D, 58L78Eb, 41L159Eb, CW227Eb, 2)AW150g, Redhead 76, 55P193Eb, 65M434Eb, 56B105Eb, 58U158Eb
God be in my head	7114	Lytlington	58U393D, 40E466D, HCG35D, God be in my head(Davies) 55P395A, AW215A
God be with you till we meet again	7704	Randolph	58U61D, 65M540D, 55P78D, Kemper 40E490E, God be with you 65M539Db, 35M557Db, 56B372Db, CW129Db, 58U62Db
God hast spoken, by His prophets.	5122	Ton-y-botel	65M460Ab
God himself is with us (present)	5566	Arnsberg	58U3G, 33P51G, 55P13G, CW123G, 58L164G, Tyst 40E477Bb, Wunderbarer könig 41L4G
God is love, by him upholden	5392	Wylde Green	65M62F

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
God is Love; his mercy brightens	7378	Stuttgart	65M63G, 35M75G, 56B50G, Sussex 33P80G, 55P103G, Carter CW178A
God is my strong Salvation	7122	Wedlock	65M211Eb, Aurelia 35M324Eb, Mein Leben 58U373D, 33P92D, 55P347D
God moves in a mysterious way	5327	Dundee (French)	58U87Eb, 58U88Eb (Faux Bourden), 65M215Eb, 35M68Eb, 33P103Eb, 4LL514Eb, 55P112Eb, CW162Eb, AW90Eb London New 40E310D, 58L484D, St. Anne 56B53C 40E280F
God my King, thy might con- fessing	5216	Stuttgart	65M281C
God of all power and truth and grace	5336	Vom himmel hoch	58U316C
God of earth and sea and heaven	7375	Llansannan	58U366G, 65M470G, 35M279G, 56B465G, 55P358G, CW378Bb, AW238G, Mannheim 40E524E
God of grace and God of glory	8641	CWM Rhondda	65M153Bb 58U431C, Melita 35M497C, St. Matthias 58L347F, Lest we Forget CW560Ab, Recessional CW561Ab
God of love and God of power God of our fathers, known of old	5446 8613	Unser Heirscher Folkingham	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
God of our fathers, whose almighty hand	8615	National Hymn	58U433Eb, 40E143Eb, 65M552Eb, 35M496F, 56B54Eb, 33P414F, 55P515Eb, HCG41Eb, CW551F, 58L521Eb, AW278F
God of our life, through all the circling years	5447	Sandon	58U97F, 65M47F, 33P88G, 55P108G, CW583G, AW97G
God of our youth, to whom we	8371	Old 113th	AW43Eb, Lest We Forget CW608Ab 65M206F
God of the ages, by whose hand God of the earth, the sky, the sea	5448 5358	Rockingham Herr Jesu, mein leben licht	---, Germany 65M36Bb, Mendon CW120Bb 40E225Eb 58U468F
God of the living, in whose eyes	4601 4602	Old 112 Gottlob, es Geht	58U432F Burleigh(10.10.10.10.Barnby) AW273Bb
God of the nations, who from dawn of days	8614	Toulon (Old 124)	58U470F, 40E220F, 33P481F, 41L483F, 55P520F, CW472F 58U122d, 40E40d, 65M378d, 33P131e, 55P166e, AW126e 65M191Eb, Melrose 58U434C, CW377C
God of the prophets! Bless the prophets' sons God rest you merry, gentlemen	4501 1307	Toulon (Old 124) G.R.V.M.	58U58F, 40E1691F, 65M497F, 35M43G, 56B30G, 33P41G, 41L549G, 55P58G, CW143G, Nutfield 40E169 ² D, Gott des Himmels 58L230G
God send us men whose aim 'twill be God, that (who) madest earth and heaven	8616 3310	Kedron Ar Hyd y nos	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
God the Omnipotent (all-terrible): King	8646	Russian Hymn	58U446D, 40E523D, 65M544D, 58L354Bb, 33P420Eb, 55P487D, AW86Eb, 35M505Eb
God, whose farm is all creation	1803	Sankey	65M514Ab
God's glory is a wondrous thing	6517	Hummel	58U369G
God's trumpet wakes the slum'ring world	6744	Wellington Square	AW305Ab
Golden breaks the dawn	8338	Le Ping	58U486G
Good Christian men, rejoice	1301	In dulce Jubilo	58U125F, 40E31F, 35M110F, 56B74F, 33P130F, 55P165F, CW193F, 58L39F, 65M391F, AW129F
Good Christian men, rejoice and sing	1712	Gelobt sei gott	65M449C, 58U184C, HCG164F, 58L109C
Gracious Spirit, Holy Ghost	5707	Capetown	40E379D, 58L119D
Great God, attend while Zion sings	5215	Winchester, New	---
Great God, we sing that mighty hand	3402	Truro	Park St. 65M25G 58U454G, Wareham 65M509Bb, 55P527Bb, 33P470Bb, AW251Bb, CW586Bb, Mendon 41L119Bb, Federal St. 35M539F, Hebron (Mason) 58L533Bb
Guide me, O thou great Jehovah	7201	CWM Rhondda	58U93G, 65M271G, 35M301G, ¹ 56B55G, 33P104 ² G, 55P339 ¹ G, 58L529 ¹ G, St. Oswald 40E434D, Guide me 41L54D, segur 55P3392C, Zion 56B56D, CW393D, Pilgrim 58L520D, ¹ Dismissal 33P104 ¹ A

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Hail the day so rich in cheer	1219	Der tag, der ist	41L78G ²
Hail the day that sees him rise	1822	Llanfair	40E104 ² F, AW165G, Orientis Part. 41L213G, Gwalchmai 58U205G, Ascension 40E104 ¹ G, 33P171A, 58L111G
Hail the glorious golden city	6766	Llansannan	58U424C, Austrian Hymn 55P488Eb
Hail thee, Festival day	1710	Salve Feste	40E86F, 40E102F, 40E107F
	1825	dies	
	1851		
Hail, thou once despised Jesus	5529	In Babilone	40E357G, 65M454G, Autum 35M166G, 56B149G, Pleading Saviour 55P210F, Supplication 58L435 ¹ d, Conqueror(O Durchbrecher) 58L435 ² D, 41L367D
			58U105f, 55P146f, Ellacombe 65M359A, 35M85Bb, Woodbird 40E545 ¹ g, Zoan 40E545 ² Ab, Tours 33P111Eb, Freut euch, ihr lieben 41L59F, Sheffield CW257G, Westwood 58L328G
Hail to the Lord who comes	2111	Old 120	40E115D
Happy the home when God is there	8314	St. Agnus	65M516G, 35M428G, 56B374G
Happy the souls to Jesus joined	5572	Bellerma	65M535G
Hark my soul, how everything	5323	Mellings	AW10G

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Hark, the herald angels sing	1207	Mendelssohn	58U120F, 40E27F, 65M388F, 35M86G, 56B81G, 33P117G, 41L94G, HCG154G, CW189G, 58L25F, 55P163F, AW112G, Easter Hymn 65M387C 58L59G, Ellesdie 56B440Ab, 35M288Ab Galilean 41L496G 41L83G
Hark! the voice of Jesus (calling) crying	6618	Jesu	58U78G
Hark! what mean those holy voices	1222	Stuttgart	40E257Db 58U361e Muskogee 56B253C, Franconia 65M141D 40E90C
Hast thou not known, hast thou not heard	5329	St. Magnus	40E563G, 65M155G, 33P276 ² G, 55P345G, HCG43G, CW364G, 58U371F, 58L563G, AW46G, Monk's Gate 33P2761Eb, 35M265Eb 40E35F
Hasten the time appointed Have faith in God, my heart	6402 7344	Lancashire Southwell	58U75C, 33P27C, 55P6C, HCG45D
He is risen, He is risen He who would valiant be	1703 6611	Neander St. Dunstan's	65M95F, Seymour 35M304F 40E38d
He whom joyous shepherds praised	1308	Quem pastores	
Heart and mind, possessions, Lord	7115	Tana Mana Dhana	
Heaven and earth, and sea and air	5363	Gott sei dank	
Heav'nly Father, bless me now	5393	Aus der Tiefe	
Here, betwixt ass and oxen mild	1311	Gevaert	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Here, O my Lord, I see thee face to face	4314	Adoro Te	58U557D, 65M326D, Langran 58U287F, ¹ Penitentia 40E208 ¹ Eb, 65M327Eb, 35M415Eb, 56B391Eb, 58L275Eb, Morecambe 33P352C, 55P442C, Peel Castle 40E208 ² D, Consolation CW458Eb 58U82C,
High in the heavens, eternal God	5331	Truro	Depauw 35M82Db 58U42F, 40E473F
High o'er the lonely hills Hills of the north, rejoice	3108 1113	Dawn Little Cornard	58U106C-Eb, 55P478c-Eb, 58L321c-Eb, AW107c-Eb 65M132F
Holy Ghost, dispell our sadness Holy God, we praise thy name	5449 5124	Hyfrydol Grosser Gott, wir loben dich	58U247F, 58L167F, 65M8F, 41L250G, Te Deum 40E273F
Holy, holy, holy! Lord God Almighty	5113	Nicaea	58U251Eb, 40E266D, 65M26Eb, 35M1E, 56B1E, 33P57E, 41L246Eb, 55P11D, AW75E, CW107E, HCG44Eb, 58L131E 40E377C-a,
Holy Spirit, Truth divine	5705	Lew Trenchard	Song 13 58L130Eb, Mercy 58U242Bb, 35M173Bb, 55P274Bb, 33P208Bb, 55P240Bb, Vienna 58U243G, Canterbury 65M135D 58U398d, 55P291d, O Perfect Love 56B282Eb, Vicar 65M161Eb, Ancient of Days 58L581C 65M423Bb, 35M127Bb, 33P147Bb, 41L161Bb, 55P185Bb, AW140Bb
Hope of the world, thou Christ of great compassion	7317	Donne Secours	
Hosanna, loud hosanna	1623	Ellacombe	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
How are thy servants blest, O Lord	5337	Caithness	65M52Eb, Praetorius 35M71F 65M80d
How beauteous were the marks divine	5450	Windham	Canonbury 35M116G 40E329D, 41L343Eb 65M399D
How bright appears the morning star (O Morning Star, how fair and bright)	5463	Frankfort	
How can a sinner know	7246	Old 134th (St. Michaels)	65M114G
How firm a foundation, ye saints of the Lord	7333	Foundation (Portuguese Hymn)	65M48Ab, 35M315 ² A, 55P369 ² Ab, 56B263Ab, CW406A, Lyons 40E564D, Adeste Fideles 58U372G, 33P283A, 56B262G, 35M315 ¹ G, AW311A, 58L558A, 55P369 ¹ G, Firm Foundation (Schumacher) 41L427G
How gentle Gos's commands	7121	Dennis	65M53F, 35M69F, 33P279F, 55P105F, CW399F, 58U76F 65M328G
How happy are thy servants Lord	4327	Martyrdom	
How happy every child of grace	7244	Cleansing Fountain	65M115C, 35M522C
How lovely are thy dwellings fair	7706	Bishopthorpe	58U274F
How lovely is thy dwelling- place	7712	Salzburg	65M295Eb, 35M383Eb
How sweet the name of Jesus sounds	5583	St. Peter	58U221D, 40E455Eb, 65M81D, CW264Eb, 33P310Eb, 41L364Eb, 55P130Eb Holy Cross 35M347Bb, Ortonville 56B160Ab

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
How wondrous and great thy works	6401	Old 104 ¹ Begone ² Unbelief ² Song 24	1)40E260d, 2)HCG51F
I greet thee, who my sure Redeemer art	5567	Song 24	58U207e, Toulon(Old 124) 55P144F 40E424 ² C[III], 58L499 ¹ C[III], Spohr 56B302Db,
I heard the voice of Jesus say	7204	Third Mode Melody	Vox Dilecti 40E424 ¹ g, 35M210g, 65M117g, 58L4992g, CW288g, AW184G, 33P236Bb, 41L277Bb, 55P280Bb, Truman 35M210C
I know a rose-tree springing [Hymnal 1940 Version], (Behold a branch is growing [Spaeth]) (Lo how a rose e'er blooming [tr. Baker])	1201	Rosa Mystica (Es ist ein ros' ent sprungen)	40E17F, Baker 58U131F, 55P162E, CW194G, 58L38F, Spaeth 41L645F
I know O Christ that thou will come	1108	St. Columba	HCG52D
I know that my Redeemer lives	5575	Truro	65M445D, 35M329D, Hannah 56B127Db, Duke St. 41L200D, 58L387D, Bradford(Handel) CW245Eb
I love thy kingdom Lord	6108	St. Thomas (Windsor)	58U269F, 40E388F, 65M294F, 58L158G, 35M379G, 56B382G, 33P337G, 41L462G, 55P435G, CW429G, AW249G, Bealoth CW428A
I love to think that Jesus saw	8337	Childhood	58U480F

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
I sing the mighty power of God	5359	Ellacombe	58U68A, 33P65Bb, 55P84 ¹ Bb, Zerah 55P842Bb, Forest Green 65M37F
I sought the Lord, and after- ward I knew	7116	Generian Psalm 22	58U408G, Peace(Chadwick) 35M316Ab, 55P402Ab, 58L473Ab, Peace(Brandon) 58U578f, Artavia 40E405Ab, Wachusett 65M96d, Kerr 33P324F, CW403F 58U85Eb, 55P377Eb
I to the hill will (wilt) lift mine eyes	5332	Dundee	65M280e, Gerald 65M279D, 35M299D
I want a principle within	7125	Euclid	58U489F, 65M156F, 56B315F, CW361F, AW60F
I would be true, for there are those who trust me	8374	Peek	Perfect Love HCG56Eb
If, on a quiet sea	7346	Venice	65M147Eb, Selvin 35M321Eb
If thou but suffer God to guide thee	5328	Neumark	58U83g, 65M210g, 35M272g, 33P105g, 41L518g, 55P344g, CW404g, 58L568g 65M9D, 35M513Eb
I'll praise my Maker while I've breath	5229	Old 113th (Lucerne)	
Immortal, invisible, God only wise	5222	St. Denio (Joanna)	58U7G, 40E301G, 65M27G, AW85A, 35M64Ab, 56B43Ab, 33P66A, 55P85Ab, CW159A, 58L172Ab

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Immortal Love, forever full	5562	York	---, Serenity 58U230D, 65M158Eb, 56B277Eb, 33P178E, 55P229Eb, CW254E, AW228E, Bishopthorpe 40E360 ¹ F, Albano 65M157G, 40E360 ² F, 58L476G 65M377Eb, 35M103Eb
In Bethlehem 'neath starlit skies	1315	Wait's Carol	
In Christ there is no East or West	8147	McKee	58U415C, 40E263 ¹ C, 55P479 ² C, HCG58C, St. Peter 58U414Eb, 65M192Eb, 35M507Eb, 56B443Eb, 33P341Eb, 55P479 ¹ Eb, CW480Eb, 58L342 ² Eb, AW285Eb, Bourne 40E263 ² Ab, Eldora 58L342 ¹ D 58U343Eb, 40E431Eb, 56B303E, 65M230Eb, 33P284 ¹ E, 55P417Eb, 58L574Eb, Day of Rest 35M352F, Bentley 33P284 ² Db, Seasons CW384Eb 65M319Eb, CW462Eb, St. Peter 56B393Eb 58U157Bb, 40E336C, 65M416C, 35M149C, 56B100C, 33P154C, 41L354C, 55P195Bb, HCG61C, CW237C, AW152C, 58L64 ¹ C Cross of Jesus 58L64 ² G
In heav'nly love abiding	7202	Nyland	
In memory of the Savior's love	4328	Salzburg	
In the Cross of Christ I glory	5481	Rathbun	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Infant holy, infant lowly Into the woods my Master went	1316 1610	W. Zlobie Lezy Lanier	35M105Ab, 55P164Ab, 65M396Ab CW225G, 35M132G, 56B90G, Ridgefield HCG60g
It came upon the midnight clear	1215	Carol	58U129Bb, 65M390Bb, 40E19 ² Bb, 35M92Bb, 56B71Bb, 33P127Bb, HCG156Bb, 55P160Bb, CW191Bb, 58L23Bb, Noel 40E19 ¹ F, AW113Bb 40E594D
Jerusalem, high towers thy glorious walls	6720	Melchior	
Jerusalem, my happy home	6715	Land of Rest ¹ Diana ²	1) 58U312F, 40E585 ¹ F, 58L587 ¹ F, 2) 40E585 ² G, Southwell (Irons) 58L587 ² Eb, St. Peter 41L618Eb
Jerusalem the golden*	6713	Oslo ¹ Meirionydd ²	1) ---, 2) ---, Ewing 58U309C, 40E597C (Pt. 3, 40E595), 65M303Db, 35M529Db, 56B477Db, 33P435 ¹ D, 41L613C, 55P428C, CW569Db, 58L584Db, Urbs Beata 33P435 ² Ab, CW570Ab 40E453Eb, 41L347Eb, 58L575 ¹ Eb, 55P414Eb, 58U222Eb, 65M220Eb, Lindeman 58L575 ² G
Jesus, all my gladness [tr. Witherspoon] (priceless treasure [tr. Winkworth])	7334	Jesus all my gladness (Jesu meine freude)	

*The entire translation is subdivided into four hymns. Of these, the title given above is for the third hymn. The tune Ewing is found with that portion of the text only in the listed hymnals. See: The World is very evil, 6711; Brief life is here our portion, 6712; and For thee, O dear, dear country, 6714.

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Jesus! and shall it ever be	7172	Federal Street	40E423Eb, 35M258F, 41L346F, 58L514F
Jesus calls us, o'er the tumult	6518	Gott des himmels	58U323G, Galilee 58U322Ab, 40E566 ² Ab, 65M107Ab, 35M233Bb, 56B360Bb, 33P223Bb, 55P269Ab, HCG65Ab, CW281Bb, 58L553Bb, AW186Bb, Stuttgart 41L270G, Chester 40E566 ¹ Bb
Jesus Christ is risen today	1714	Easter Hymn	33P163D, 41L199C, 40E85C, 55P204C, 58L92C, Llanfair 58U187, 65M443G, 35M155G
Jesus, Friend, so kind and gentle	4102	Sicilian Mariners	58U277D, 55P451Eb
Jesus, good above all others	5433	Quem Pastores ¹	40E322F
Jesus, in thy dying woes	1615	Swedish Litany ²	1) 58U166G, 40E82 ¹ G, 58L81G, 2) 58U167G, 40E82 ² G, Septem Verbum 41L180-186d
(7 hymns of 3 verses, corresponding to seven words on the Cross)*			
Jesus, Lord we look to thee	7709	Savanna	65M309D

*I. Jesus, in thy dying woes (Luke 23:34); II. Jesus, pitying the sighs (Luke 23:43); III. Jesus, loving to the end (John 19:26-27); IV. Jesus,whelmed in fears unknown (Matt. 27:46); V. Jesus, in thy thirst and pain (John 19:28); VI. Jesus, all our ransom paid (John 19:30); VII. Jesus, all thy labor vast (Luke 23:46).

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Jesus, Lover of my soul	7132	Aberystwyth	58U211e, 40E415e, 65M125e, ³ 35M338 ³ e, 56B158e, 33P233 ³ d, 55P216 ¹ e, AW211e, CW415e, 58L393 ¹ e, Martyn 58U210F, 40E415 ³ F, 65M126F, 35M338 ¹ F, 56B156F, 33P233 ¹ F, 41L345F, 55P216 ² F, CW414F, 58L393 ³ F, Hollingside 40E415 ² D, 35M338 ² Eb, 33P233 ² Eb, 58L393Eb, Refuge 56B157Db 65M253D, Richmond 35M343G, Chalvey 40E452Eb 58L67 ² F, Name of Jesus 58L67 ¹ Eb, St.Theoctistus 40E342F 40E323 ¹ G University College 58L50F, Gott sei Dank 41L114D, St.Bees 40E323 ² Ab 41L145G, 58L69G
Jesus, my Strength, my Hope	7314	Ich Hatte treulich still	
Jesus, name of names above	1507	Werde Munter	
Jesus, name of wondrous love	5442	Holy Name	
Jesus, refuge of the weary	1508	Odu liebe meiner liebe	
Jesus shall reign where'er the sun	6451	Duke Street	58U202D, 40E542D, 65M472D, 35M479Eb, 56B116Eb, 33P377Eb, 41L511D, 55P496D, HCG66D, CW527Eb, 58L307D, AW167Eb 65M341F, 35M400F
Jesus! the Name high over all	5451	Grafenberg	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Jesus, the very thought of thee	7372	Windsor	58U226g, 40E462 ¹ g, Clairvaux 41L350Eb, St. Agnus 35M348G, 56B135Ab, 58U225G, 65M82G, 33P309G, 55P401G, CW392G, 58L481G, Sawley 40E462 ² Bb 65M278G, 35M371A
Jesus, thine all-victorious love	6654	Azmon	
Jesus, thou divine Companion	8412	Pleading Savior	58U409F, 40E511F
Jesus, thou joy of loving hearts	4318 7542	Federal Street ¹ Christe ² Redemptor ²	1) 58U290F, 2) 58L483 ¹ D, 40E485 ² D, Rockingham 65M329F, Germany (Gardiner, Walton) 58L483 ² Bb, Abends 40E485 ¹ G, Rimington 35M345F, Quebec 33P354Eb, 55P215Eb, AW168Eb, CW419Eb 64M (Preliminary Report), p. 173, (O) Herr Jesu Christ mein Leben's Licht 65M127Ab, 58L376 ² G, Ombersley 35M205C, Herrnhut 58L376 ¹ G, St. Crispin 41L371E 65M259G, 56B288Ab, CW380G, Yoakley 35M222E, Stella 33P314Eb, St. Petersburg (Cherubic Hymn) 58L399C,
Jesus, thy blood and righteousness	5486	Vater Unser	
Jesus, thy boundless love to me	7178	St. Catherine	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Jesus, united by thy grace	8124	St. Agnus	St. Catherine 55P404G, Vaser Unser 41L349Bb[II] 65M193G, Beatitudo 35M419Ab 65M310D, 35M25E 58U301G, Canterbury 65M311D, Scheffler 58L153F, Litany of the passion(Dykes) 40E233 ¹ D, Hervey's Litany 35M380A, 40E233 ² Ab, Litany(Monk) 58L153C 40E45Eb, HCG171Eb, AW128Eb
Jesus, we look to thee	5573	Mornington	
Jesus, with thy church abide	6456	Vienna	
Joseph dearest, Joseph mine	1313	Resonet in laudibus	
Joy and triumph everlasting	2611	Bourgeois	
Joy to the world!	5431	Antioch	40E129F 58U130D, 40E319F, 65M392D, 35M89D, 56B65D, 33P122D, 41L87D, 55P161D, HCG166D, CW190D, 58L15D, AW110D 58U8G, 65M38G, 35M12G, 56B44G, 33P5G, 55P21G, HCG67G, CW95G, AW11G, Alleluia 40E281F, 58L438F 1) 40E518F, CW545F, 2) AW279G, Bis willkommen ¹ , 41L576G, picardy 58L343 ^d , Rhuddlan 58U435G, 33P417G, AW279G, 58L343 ² G, 55P517G, Tantum Ergo 65M546G
Joyful, joyful, we adore thee	5322	Hymn to Joy	
Judge eternal, throned in splendor	8611	St. Leonard (Bach) ¹ splendor ²	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Lamp of our feet, whereby we trace	6305	Graefenberg (Nun danket all')	40E400F, 58U256F, St. Anne 41L291C, Evan 65M368Ab, Lambeth 55P254G, CW436G, AW190G
Lead on, O King Eternal	6516	Lancashire	58U375C, 40E554Db, 65M478Db, 35M278Db, 56B417D, 55P332D, CW363Db, 58L550G, AW231Bb, Llangloffan 33P371g (see 372D)
Lead us, Heavenly Father, lead us	5119	Dulce Carmen	58U344G, 40E567G, 33P304Ab, 55P343G, AW223Ab
Lead us, O Father, in the paths of peace	7179	Langran	58U376F, 40E4332F, 65M269F, 55P341F, 58L472F, Ellingham 33P262Eb, Song 22 40E4331Eb, Burleigh 35M271Db, Overdale CW566Eb
Let all mortal flesh keep silence	1114	Picardy	58U107d, 40E197d, 65M324d, 56B80d, 33P112d, 55P148d, 58L281d, AW103d 65M39D
Let all on earth their voices raise	5364	Old 113th	Ariel 35M19Db, 56B7Db 65M389Eb
Let all together praise our God	5230	Lobt Gott, ihr Christen	
Let saints on earth in concert sing	6110	Dundee	40E397Eb
Let the earth now praise the Lord	1225	Non komm, der Heidan Heiland	41L91g

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Let the whole creation cry	5360	Salzburg	58U69D, 58L414D, Vienna CW103F, Monkland 33P74C 40E190Bb --
Let thy blood in mercy poured	4302	Luise	55P447F, 65M330Eb, 58U288Eb
Let us All with glad some voice	5325	Martha Anne	
Let us break bread together	4316	Let us break bread	40E136G Weimar 58L546G 40E308Bb, 33P64C, 55P28Bb, 58L405C, Innocents 58U70D, 65M61D, 35M81D, CW181D, Chinese Melody 58U71C 65M335F, 35M399G 40E373D, Posen CW177Eb, Orientis Partibus 35M405F, Buckland 58U236D, Horsham 33P95E 58U377Ab 65M194C, Samson 35M472Eb, Truro 33P405D 41L73F(Freyling hausen), 58L8 ² F, Macht ₁ , hoch die tür(Prax) 41L73 ¹ F, Macht ₃ , hoch die tür(Lemke) 41L73 ³ Ab, Truro 58U114D, 40E484C, AWL43F, ¹ 73
Let us now our voices raise	2502	Tempus adest floridum	
Let us with a glad some mind	5381	Monkland	
Let Zion's watchmen all awake	4608	Arlington	
Life of ages, richly poured	5703	Culbach	
Lift thy head, O Zion weeping	6616	Magyar	
Lift up our hearts, O King of Kings	8125	Deus Tuorum Militum	
Lift up your heads, ye mighty gates	1116	Macht hoch die tür	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Light of the world, we hail thee	1410	Complainer	65M363D, 35M126D, 56B247D, 33P114D, 55P152C, 58L81 ¹ D, CW224D 65M398Eb, Meirionydd 33P422Eb, Salve Domine 35M114G, AW298G, 56B454G, CW208F, 55P138G 58U386G
Lighten the darkness of our life's long night Light's abode, celestial Salem	6617	Song 24	40E587 ¹ Bb, Tantum Ergo (Dulce Carmen) 58L591G, Ad per ennis 40E587 ² d 65M364Bb, St. Thomas 40E5 ¹ D, St. 1 58L13A, ² Helmsley 40E5 ² G, Regent Square 56B123Bb, Holywood 33P184E, 55P234D
Lo! He comes, with clouds descending	1106	Bryn Calfaria	40E569F 1) 40E105F, AW164Eb, 2 2) 65M453Bb, 58L114 ² Bb, Regent Square 56B148Bb, Rex Triumphans 33P201 ² C, Triumph 58L114Bb, CWM Rhondda 35M165G, CW256G, Coronae 58U203F, 33P201 ¹ G, 41L222G, 55P133F
Lo, how a rose e'er blooming (See: I know a rose tree springing) Lo! What a cloud of witnesses Look, ye saints, the sight is glorious	6612 1824	St. Flavian Llanilar ¹ Bryn Calfaria ²	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Lord, as to thy dear cross we flee	7134	St. Bernard	58U347D, 40E413D, St. Columba 33P145Eb, CW326Eb, Windsor (Dundee) 58L455G
Lord Christ, when first thou cam'st to men	8612	Bohemian 1 Brethren 1 Kirken 2 den der et 2	1) 58U325D, 40E522Db, 2) 65M355C
Lord, dismiss us with thy blessing	7544	Sicilian Mariners	58U63D, 40E489 ¹ D, 58L191 ¹ D, 65M165D, 35M26Eb, 56B31Eb, 33P54Eb, 55P79Eb, CW127Eb, Dismissal 40E489 ² Ab, Finnish Song 58L191 ¹ A, Regent Square 41L50 ¹ Bb, New Ulm 41L50 ² G
Lord, enthroned in heavenly splendor	4319	Bryn Calfaria	58U291g
Lord, guard and guide the men who fly	8444	Hesperus	65M541Eb
Lord, I know thou art near me	8333	Bassett	HCG74G
Lord, in this thy mercy's day	1505	Holy Ghost	40E571e, St. Phillip 40E57 ² Eb
Lord Jesus in the days of old	3302	Vater Unser	58U44Eb
Lord Jesus Christ, our Lord most dear	4103	Vom Himmel Hoch	58U278C, 33P351C
Lord Jesus, think on me	7136	St. Bride	40E417g, 58L365 ² g, Southwell 58U314e, 65M284e, 55P270G, 41L320G, 33P239e, 58L3651g

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Lord of all being throned afar	5333	Uffingham	58U89f, Arizona 55P87F, Keble 35M61G, Louvain 58U90G, 33P87Ab, 65M64G, CW151Ab, 58L170Ab, Mendon 40E291A 58U217Eb, 40E363Eb 65M517D
Lord of all hopefulness	5565	Slane	
Lord of life and king of glory	8315	Sicilian Mariner's hymn	
Lord of our life, and God of our salvation	8642	Iste Confessor (Rouen)	58U378d, AW294d, Cloisters 58U379D, 40E395D, CW430Eb, 58L159D, Herzliebster Jesu 41L258Bb 65M339g, Aynhoe 41L488A 58U452f
Lord of the harvest, hear	3509	St. Bride	
Lord, save thy world: in bitter need	8648	Uffingham	
Lord, speak to me, that I may speak	8126	Canonbury	58U397G, 65M195G, 56B340G, 33P399G, 55P298G, HCG83G, 58L538G, AW200G Wilderness 40E574 ¹ e, Gratitude 35M460Eb, Holley 40E574 ² eb, CW470Eb 58U332Eb 58U258Eb, 40E399Eb, St. Cyprian 55P252Bb 58U268Eb
Lord, thy mercy now entreating	7173	Ringe Recht	
Lord, thy word abideth	6304	Ravenshaw	
Lord, we thank thee for our brothers	8122	Austria	
Lord, when we bend before thy throne	7133	Burford ¹ Martyrdom ²	1) 40E410 ¹ Ab, 2) 40E410 ² G, St. Flarin 41L22F

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Lord, while for all mankind we	8619	Harlech	65M551G, Dalehurst CW544F, St.Flavin 41L578F, Manoah 35M449G AW74f,
Lord, who at Cana's wedding feast	4401	Steffin	Ishpeming 58L301Ab, Charlotte 40E215F, Bethlehem 41L620Bb 40E575d
Lord, who did's't send	6553	Lombard Street	58U153F, 40E59F, 33P144F, 55P181F
Lord, who throughout these forty days	1502	St. Flavian	65M479Bb
Lord, whose love through humble service	8127	Beecher	
Lord, with glowing heart I'd praise thee	7371	In Babilone	--, St.Chad 40E454D, ¹ Sanctuary 58L403 ¹ G, Ripley 58L403 ² Eb 40E479F, HCG70F, 58L397 ¹ F, Love Divine(Beecher) 58U228Bb, 55P399Bb, 33P308 ¹ Bb, 65M283Bb, AW207Bb, CW379Bb, 56B2Bb, 35M372Bb, Love Divine(LeJeune) 58L397 ² F, 33P308 ² F, 40E479 ² Eb, Odu liebe 41L351G 40E353Eb,
Love divine, all love(s) excelling	7701	Hyfrydol	Orthonville 65M83Ab, CW381Ab, 56B118Ab, 35M220Ab, 58L570Ab, 33P197 ² A, 55P142A, ¹ Graffenberg 33P197 ¹ F, AW163F
Majestic sweetness sits enthroned	5528	Caithness	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Make me a captive, Lord	7137	Llanllyfni	58U356d, 33P247 ¹ e, AW206e, Leominster 35M367D, 33P247 ² D, 58L508D, St. Bride 55P308 ¹ Bb, 55P308 ² Bb (Tenor Melody), Diademata 65M184Eb 65M40Eb
Many and great O God	5365	Dakota Hymn (Lacquiparle)	
Marching with the heroes	6743	Laus tibe Christe	AW304D
Master of eager youth	5561	Monk's gate	40E362D
Men and children everywhere	5231	Rock of ages	65M11Eb, 33P4E, CW96E
Men whose boast it is that ye	8801	Ives	58U425C
Mid all the traffic of the ways	7318	Horsley	65M225D, St. Agnus AW203G
Morning has broken	3109	Bunessan	58U38C, 55P464C
Most ancient of all mysteries	1902	St. Flavian	58L138F
Most perfect is the law of God	6306	Stracathro	58U255D, Glasgow 55P257G
My country is the world	8145	Denbigh	AW272g, New America CW514C
My faith it is an oaken staff	6613	The Staff of Faith	58U381Eb
My faith looks up to thee	7335	Olivet	58U348Eb, 40E449D, 65M143Eb, 35M213Eb, 56B257Eb, 33P285Eb, 41L394Eb, 33P378Eb, CW355Eb, 58L375Eb, AW213Eb
My faith should be a happy thing	7336	Gospel Ship	HCG73G

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
My God, accept my heart this day	7112	Song 67	40E404D, Winchester Old, 41L336F, Walsall 33P232 ¹ Bb, St. Steven 58U321G, 33P232 ² G 40E284g, Dundee (French) 58L181Eb
My God, how wonderful thou art	5218	Dundee (Windsor)	58U313G, Molleson 35M214Ab, St. Fubert 40E456Db, Solomon 33P313Eb 65M519d, HCG72d 65M430D, Aletta 35M146F
My God, I love thee; not because	7374	Abbey	58U36D, 40E155D, 65M499D, 35M35Eb, 33P31Eb, 55P45Eb, 58L201Eb
Ne'er forget God's daily care Never further than thy Cross	8312 1619	Wiant Canterbury	58U439Eb, CW597F, Hyfrydol 33P416F, 65M548F, 35M543F, Geneva 40E145Ab, 58L345Ab, 55P512Ab 41L99D
New every morning is the love	3110	Melcombe	
Not alone for mighty empire	8617	Austrian Hymn	
Now are the days fulfilled	1409	Was frag ist nach der welt	
Now cheer our hearts this eventide	3307	Ach Bleib bei uns	58U54F, Jam Lucis 35M58G
Now in the days of youth	8372	Oliva Speciosa	AW54D, Diademata 58U490Eb, 55P469Eb, CW300Eb 58L103Eb
Now let the vault of heaven resound	1720	Lasst uns erfreuen	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Now let every tongue adore thee	5227	Wachet auf	58U24C, AW78C
Now my tongue the mystery	4303	Pangua lingua ¹	1) AW170C[III], 40E199 ¹ C[III],
telling		St. Thomas ²	2) 40E199 ² D
Now, on land and sea	3306	Veaper Hymn	58U52D, 65M505Eb, 35M45Eb,
descending			56B28Eb, 55P67Eb, AW29Eb,
			CW141Eb
Now praise we Christ the	1229	Christum wir	41L104C[II]
holy one		sollun loben	
		schon	
Now praise we great and famous	6115	Ach Gott und	58U476A, 65M532A, 33P491Bb,
men		herr	Dominus Regit Me CW603G
Now thank we all our God	5112	Nun Danket	58U29F, 40E276Eb, 65M49Eb,
			35M7F, 56B491F, 33P459F,
			41L36F, 55P9F, HCG82F,
			AW95F, CW598F, 58L443F
Now the Green blade riseth	1718	French Carol	65M441f
Now yield we thanks and praise	1206	Darmstadt	40E14D
O be joyful in the Lord	5321	Rock of Ages	58U26Eb, 58U27
			Finlay
O bid us blessed Jesus	7203	La Vierge	HCG85d
O bless the Lord, my soul	5384	St. Thomas	CW105G,
			Doncaster 40E293D
O bride of Christ, rejoice	1117	Wo solllich	41L57D
		fliehen hin	
O brother man, fold to thy	8116	Donne Secours	
heart thy brother			
			---, Intercessor 58U410a, 40E493a,
			Acadia CW515Eb,
			Iiona 35M466Eb, 56B447Eb,
			Welwyn 65M199F, 33P403F,
			55P474F, AW287F, 58L539F

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
O come, all ye faithful	1205	Adeste Fideles	58U132G, 40E12G, 65M386F, 35M96A, 56B66A, 33P116A, 55P170A, HCG158G, AW109A, CW205A, 58L42A, 58U133G(Latin Text) 65M277G, 35M377G
O come, and dwell in me	5715	Old 134 (St. Michael)	
O come, Creator Spirit	1852	Veni creator	40E108 ¹ A[VIII], 40E108 ² F Grace Church
O come, O come, Immanuel	1104	Veni emmanuel	58U110e, 40E2e, 65M354e, 35M83e, 33P108e, 55P147e, AW102e, CW182e, 58L2e(2 arr.) HCG141D
O David was a shepherd lad	5464	David	58U444G, 65M477G,
O day of God, draw nigh	8645	St. Michael's (Old 134)	Bellwoods 40E525Db
O Father, thou who givest all	5385	Winchester New	HCG84Bb, O Jesu Christe Mein Lebens Licht CW600G, Rockingham Old AW93Eb 58U349D, 40E416 ¹ D, 65M268D, 58L466Eb, Naomi 35M228D, CW310D, Beatitudo 58U350Ab, 40E416 ² G, 55P319 ² Ab, AW226Ab, Dalehurst 33P259F, 55P319 ¹ G
O for a closer walk with God	7135	Caithness	--, Arlington 35M270G, 56B255G, Wolverhampton 58L395F, Pisgah 65M142F
O for a faith that will not shrink	7347	Covenanters	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
O for a heart to praise my God	7131	Kilmarnock	40E414D, 55P325Ab, Winchester 58L389F, Belmont 35M370G, Irish 65M282Eb, Martyrdom 33P260G 58U223Ab, 65M1A, 35M162A, CW262A, 55P141Ab, 58L4282Ab, 56B129Ab, Richmond AW166G, 33P199G, Arlington 40E3252G, Dedham 58L4281Ab, 1Db, Stragathro 40E3251Db, Blessed Name 56B140A(L.M. and Refrain adapt.) 55P61F, 58U49F, 40E176F, AW32F, 41L101F, 58L220F 65M486g HCG146Ab, Duke Street 58U438D, 40E148D, 65M550D, 35M493Eb, 33P462Eb, 55P523Eb, CW543Eb 58U389Eb, 40E497Eb, 33P98Eb, 55P342Eb, AW199Eb, CW174Eb, Byrd 58L5191C, 2Eb St. Peter 58L5192Eb 40E521F, 65M484F, 58L3442F, Llangloffan 58U436g, 33P419g, 55P511g, 58L3441g, CW546Bb, Rotterdam AW281G 65M371F, Charterhouse 55P247F, 58L250D, Strength and Stay 58L250D, Ancient of Days 56B185C
O for a thousand tongues to sing	5441	Azmon	
O gladsome light, O Grace	1228	Nunc Dimmittis	
O God, before whose altar	5389	Llangloffan	
O God, beneath thy guiding hand	3501	Deo Gracias	
O God of Bethel, by whose hand	8113	Dundee	
O God of earth and altar	8443	Kings Lynn	
O God of light, thy Word	5574	Welwyn	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
O God of love, O King of peace	8643	Hesperus	58U447F, 40E528F, Cannons 33P421Bb, Theodore 35M511G, Quebec 55P483Eb, HCG94Eb, Federal Street CW557F, Pax 58L3521Bb, St. Gregory 58L352 ² Eb 1) 40E5471C[II], 2) 40E5472F, Vulpius CW365D
O God of truth, whose living Word	7101	Martyrs ¹ Marlow ²	58U491D, 40E508D, 58L548D, HCG112D, God of Youth AW62F 35M533C, 65M28C, 33P77C, 58U1C, CW585C, 40E289Bb, AW81C, 56B286C, 41L123C, 55P111C, HCG107C, 58L1681C, 58U583C (Descant), 58L1622C(Tenor Melody)
O God of youth, whose Spirit in our hearts	8375	Lynne	58U248C, 55P93C 65M515D
O (Our) God, our help in ages past	5211	St. Anne	40E198 ¹ F, 58L263 ² F, Belmont CW452G, ¹ E, 40E198 ² E Meditation 58L263 ¹ E, 40E198 ² E 58U18D
O God, thou art the Father	5117	Durrow	
O God, thou giver of all good	1804	Puer Nobis Nascitur	
O God unseen yet ever near	4305	St. Flavian	
O God we praise thee and con- fess	5225	Tallis ordinal	
O gracious Father of mankind	7171	Old 22nd	33P85Eb, AW204Eb, Llangloffan 65M260G, St. Michel's 35M305F, St. Leonard(Hiles)CW338F

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
O gracious God, whose constant care	8376	Lobt Gott ihr Christen	58U492F
O Guide to every child	5452	Non freut euch	65M84G
O happy day, that fixed my choice	7245	Hebron	65M128Bb, Happy Day 35M212G, 56B389G, Lobt Gott Ihr Christen 58L197F
O He who walked with fishermen	8334	Childhood	HCG103F
O Heavenly Jerusalem	6719	Christ is my life	40E592 ¹ D, All Hallows 40E592 ² Bb
O holy city, seen of John	8118	Morning Song	58U420f, 40E494f, 65M481f, 55P508f, Morwellham 33P409F, Ford Cottage 35M474C, 58L332C 58U244D, 41L235Eb, 58L120D
O Holy Spirit, enter in	1853	Wie Shon Leuchtet	HCG90G, Venice 40E372D
O Holy Spirit, God	5701	Gramercy Park	58U74G, Hymn to Joy 65M41G
O How glorious, full of wonder	5362	In Babilone	65M227Ab, Rapture 35M356E, Lobt Gott Ihr Christen 58L197F
O How happy are they	7319	True Happiness	58L11C HCG89C, Vom Himmel Hoch 55P452C, St. Catherine 40E185G 40E101G
O How shall I receive thee	1119	St. Theodulph	
O Jesus Christ, our Lord most dear	4101	Danish Carol	
O Jesus crowned, with all renown	1801	Kingsfold	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
O Jesus, I have promised	6614	Llanfyllin	40E570 ¹ G, 58L515 ² G, Sedgwick 58L515 ² G, Angel's Story 58U218G, 65M164F, HCG91G, CW308G, 55P307G, 33P268 ² G, 56B386G, 35M226G, AW183G, 58L515 ¹ G, Day of Rest 33P268 ¹ F, 40E570 ² Eb 58U134F, 40E21 ² F, 65M381F, 35M100G, 56B75G, 33P121G, 41L647G, AW111G, 58L271G, 55P171G, CW184G, HCG159G Forest Green 40E21 ¹ F, ² Christmas Carol 58L27 ² F 65M349Eb, Arlington 35M547G 58U473F, 58U474F (Tenor Melody), 58U224f, 40E501f 1) 41L581 ¹ G, 2) 41L58 ² Eb
O little town of Bethlehem	1203	St. Louis	
O living Christ, chief Corner- stone	4705	St. Peter	
O Lord, almighty God, thy works	6113	York	
O Lord and Master of us all	5584	Walsall	
O Lord, how shall I meet thee	1118	Valet will ¹ ich der geben ¹ Wie soll ich dich ²	
O Lord, may church and home combine	8313	St. Peter	65M520Eb
O Lord of hosts, whose glory fills	6114	Warsham	58U475A O Heilige Drefaltigkeit 41L633D
O Lord of life, thy kingdom is at hand	6765	Erfyniad	AW250G, Toulon CW491F, Pro Patria 33P370A 58U469C, 58L600C Palestrina CW575Eb
O Lord of life, where'er they be	4604	Gelobt sei Gott	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
O Sacred Head, now (sore) wounded	1607	Passion Chorale	58U170a, 40E75a, 65M418a, 35M141a, 56B91a, 33P151b, 41L172a, 55P194a, AW147b, CW231a, 58L88 ¹ a, 58L88 ² a (Bach harm.)
O Saving victim, opening wide	4307	Martyr Dei	40E209F[VI], Verbum Supernum 58L277 ¹ c[VIII], St. Vincent (Neukomm) 58L277 ² d
O shepherd of the nameless fold	4104	Norse Air	65M304Ab
O Son of God, incarnate	5453	Far Off Lands	65M85D, Chenies CW211G, Incarnation 35M117Bb
O Son of Man, thou madest	5454	Canonbury	65M197G, Brookfield 35M121G, Mendon AW270Bb, Ilsley 58L217 ¹ f, Blest Moments 58L217 ² F
O Son of man, who walked each day	5581	Spires	HCG97e, Soldau 33P182G, Seabury AW229D
O sons and daughters, let us sing	1701	O filii et filiae	58U191g, 40E99f, 65M451g, 33P167g, 55P206g, AW158g, 58L96Bb
O sorrow deep, who would not weep	1690	O Traurigkeit	40E83Ab
O spirit of the living God	5714	Llanfyllin	65M136G, St. Leonard (Hiles) CW273F, 35M182G, Winchester New 55P242Bb, St. Cuthbert 33P205Eb,

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
O splendor of God's glory bright	3103	Splendor Paternae	Melcombe 58U299D, 40E256D, 41L504E, 58L306Eb 58U40F[I], 40E158F[I], 58L2061F[I], Wareham 65M29Bb, Puer Nobis Nascitur 55P46D, 58U39D, ² Germany 58L206Bb, Solemnis Haec Festivitas AW21Eb, O Heilige Dreifaltigkeit 41L550D, Rimington 33P32F 65M332F 58U336C 65M482Bb, percival-Smith 35M130Eb 58U219F, Langran 33P174F, CW347F 40E444D, 58L4801E, Redeemer 58L4802F, Kilmarnock 55P219Eb, Richmond 65M12F 58U324F, 40E411F, Rockingham 65M213F, Bera 35M360Eb 65M201Eb 65M172D, 35M344D, Hereford 40E463Eb,
O the depth of love divine O thou by whom we come to God O thou eternal Christ of God	4329 7174 5484	Barnabus Song 67 Llangloffan	
O thou great friend to all the sons	5569	Ffigysbren	
O thou in all thy might so far	7337	Irish	
O thou, to whose all-searching sight	7117	Grace Church	
O Thou, who art the shepherd O thou who camest from above	8128 7140	Munich Eisenach	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
O thou whose feet have climbed	8373	St. Magnus	40E507G, 35M559Ab, 33P490Ab, 55P468Ab, 58L454G, Bangor AW70C, Dundee 41L486Eb 40E531 ¹ Db, Valiant hearts 40E531 ² G, Langran 35M495F 40E442Eb
O valiant hearts, who to your glory came	8644	Birmingham	--,
O very God of very God	7312	Bangor	O quanta qualia 58U310G, 40E589F, 55P424G, 33P430G, AW315G, 58L596 ² G, Quedlinberg 58L596 ¹ F
O what their joy and their glory	6718	Slane	40E382D, 58L154D, St. Anne 58U264C, 65M308C, 35M384C, 55P431C, 33P334C, 56B383C, CW427C
O where are kings and empires now	6106	Tallis ordinal	58U252Eb, 40E402Eb, 65M372Eb, 35M386Eb, 56B183Eb, 33P215E, 41L294Eb, 55P251 ¹ E, AW188E, CW434Eb, 58L252D, 56B183Eb, Chenies 55P251 ² G
O Word of God Incarnate	6302	Munich	1) 40E8D ¹ 2) 40E8C
O word, that goest forth on high	1101	Verbum Supernum ¹ Rex Glorioso ²	40E288G, 65M473A, 33P2A, 55P26A, HCG143G, AW76A, 58L163Ab, 58U6G, 35M4A, 56B20A, CW94A, 56B20A
O worship the King, all glorious	5213	Hanover (Lyons)	HCG176G
O I would go to Bethlehem	1408	Adoration	65M173D, 35M266Eb, CW362Eb, Nyland AW137E
O young and fearless Prophet	5455	Blairgowrie	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
O Zion, open wide thy gates	2121	York	---, Tidings 65M299Bb, 58U302Bb, 56B451Bb
Of the Father's love begotten	1209	Divinum Mysterium	58U111Eb[V], 40E20Eb[V], 65M357Eb[V], 55P7Eb[V], AW80Eb[V], 58L171Eb[V], 58L172E[V], 41L98F(Maj)
On Jordan's bank the Baptist's cry	1102	Winchester New	58U115Bb, 40E10Bb, Puer Nobis Nascitur 41L63Eb, Alstone 58L4C
On Jordan's stormy banks	7545	Promised Land	65M291Eb, 56B479F, Varina 35M523Db, O'Kane 56B478F, Winchester New 58U115Bb, 40E10Bb
On this day earth shall rise Once to every man and nation	1303 8441	Personent hodie Ebenezer	58U136D 58U441f, 40E519f, 65M242f, 35M263f, 33P373f, 55P361f, AW44f, CW558f, 58L547f, Austria 56B418F
One holy church of God appears	6117	St. Stephen	65M296G, St. James 58U266G, 33P335G, CW424G
Only begotten, word of God eternal	4701	Roven	40E228d, Iste Confessor 40E288G
Open now the (thy) gates of beauty	5317	Unser Herrscher	58U503C, 65M13Bb, 41L1C, 58L187C, 55P40C, 55P40C(Descant), Neander CW121C
Our Father, by whose name Our Father, by whose servants	4403 6742	Rhosymedre Dank sei gott in der hobe	58U466F, 40E504F AW300F, 58L248F, Commemoration 40E505C

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Our God, to whom we turn	5221	Steadfast	40E283a, 58U86a, O Gott du Frommer Gott 55P128D, Darmstadt 58L171D 65M526M[III], 58L372G 40E4361F, 65M229F, ² Pax Tecum 40E436 ² C, 35M354C 58L571Bb, 55P420C, 33P301C, --
Out of the depths I cry to thee peace, perfect peace	7127 7242	Aus fieber not Song 46	
Praise and thanks we offer to thee	5234	Cindy	41L105F
Praise God the Lord, ye sons of men	1230	Lobt Gott, ihr Christen	58U16D, 40E282D, 33P14E, 55P31D(+Alt.Harm.), Praise my soul 58L160 ¹ D, ² Our Lady Trondhjem 58L160 ² G, Regent Square 65M66C, 35M77Bb, 56B18Bb, Duke Carmen CW259G 58U463Bb, 33P463C, 40E570C
Praise, O praise our God and King	3505	Monkland	
Praise our God above	8339	Hsuan P'ing	58U487C
Praise the Lord! His glories show	5226	Llanfair	58U19F, 33P12G, 55P4G, CW112G 40E351C
Praise the Lord through every nation	5526	Sleeper's Wake	
Praise the Lord who reigns above	5314	Amsterdam	65M15F

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Praise the Lord! ye heavens, adore him	5223	Hyfrydol	58U13F, 35M11F, 56B9F, Austria 65M42Eb, Fabien 33P102C, 55P3Bb, CW110C, Alleluia (Wesley) 33P101F, Arundel 58L407Ab 58U17G
Praise thou the Lord, O my soul	5224	Lobe den herren, O meine selle	
Praise to God, immortal praise	3506	Dix	58U464G, 40E140G, 56B14A, 41L572A, HCG126D, Pleyel's Hymn CW595G, Voller Wunder AW79Bb 58U458D
Praise to God, your praises bring	3404	Savannah	
Praise to the living God	5219	Leoni	65M30Ab, 40E286Ab, CW124Ab
Praise ye (to) the Lord, the Almighty, the King	5220	Lobe den herren	58U15G, 65M55G, 56B6G, 33P6G, 35M60G, 40E279F, 55P1G, CW98G, AW77G, 41L39G, HCG145F, CW98G, 58L408G
Prayer is the soul's sincere desire	7180	Camp meeting ¹ Shaddick ²	1) 35M303F, 56B336F, 2) 40E417G, 65M252D, AW198D, Burford 41L454Ab, St. Agnus 55P391G, Naomi CW335D, 58L458Eb 58L71F
Print thine image pure and holy	1509	Psalms 42	
Rejoice, O land, in God thy might	8442	Wareham	58U430A, 40E520A, Samson AW274Eb 58U304C
Rejoice, O people, in the mounting years	6458	Yorkshire	
Rejoice, rejoice this happy morn	1220	Wie shon leuchtet	41L79Eb, 58L32D, 56B108

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Rejoice, the Lord is King	5525	Resurrection	---, Darwall's 148th CW260D, 55P140D, 58U204C, 65M483D, 56B108D, 33P193D, 35M171D, Laus Regis 58L436D, Jubilate 40E350D, HCG102C 58U345G, 40E579 ² G, 65M233G, 35M358G, 56B17G, 33P297G, 55P407G, HCG101G, AW303G, CW418G, 58L555G, ¹ Carlisle 40E579 ¹ Eb 55P495A, 58U484D, 40E262D, 58L317D, HCG104D, Ellacombe CW528Bb 40E64 ² Bb, 41L162Bb, 33P150 ² g, St. Drostane 58U175A, 40E64 ³ Bb, 33P150 ¹ Bb, 55P188Bb, CW223Bb, 58L73 ¹ F, 56B102 The King's Majesty 58U176f, 58L73f, 40E64 ¹ A, 65M425f 58U453Bb, 55P526C, AW252C, Jordan 33P466Eb, Wild Bells 35M537F, Waltham 56B496Eb, CW589Eb 35M524G, 56B122G, 33P264G, 55P330F, 65M474F, CW573G, Straf mich nicht 41L446Eb 65M490G, HCG138G
Rejoice, ye pure in heart	6653	Marion	
Remember all the people	8144	Far off lands	
Ride on! ride on in majesty	1609	Winchester New	
Ring out the old, ring in the new (Ring out, wild bells)	3401	Deus Tuorum Militum	
Rise, my soul, and stretch thy wings	6619	Amsterdam	
Rise to greet the sun	3111	Le P'ing	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Rise up, O men of God	8142	Festal Song	58U300Bb, 40E535Bb, 65M174Bb, 35M2671Bb, 33P401Bb, AW292Bb, CW374Bb, 55P352Bb, 58L541Bb, St. Thomas 56B445G, Oxnam 35M2672A
Savior, again to thy dear name we raise	7543	Ellers	58U60G, 40E487G, 65M236G, 35M29Ab, 56B27Ab, 33P55Ab, 41L47Ab, 55P77Ab, HCG111G, CW128Ab, 58L198Ab
Savior, breathe an evening	3311	Stuttgart	65M496G, Vesper Hymn 40E178Eb, Ringe Richt 41L5651F, ² Evening Prayer 41L565 ² Bb, 55P54Bb, 58L221Bb, 35M50Bb, 56B34Bb, 33P47Bb 41L95g
Savior of the nations come	1227	Nun komm der heiden heiland	65M162F, 55P457F, Posen 33P452Eb, HCG134Eb, Innocents 35M449Eb, 56B291Eb, Buckland 40E428D, Seymour CW389F, Ferrier 58L528D
Savior, teach me, day by day	7206	Orientis partibus	40E332Ab, 41L166Ab, 58L72Ab 40E501g, The Wisemen 40E50 ² Eb, Hastings-on-Hudson HCG168F
Savior when in dust to thee Saw you never in the twilight	1510 1401	Spanish Hymn Chartres	65M464G, Culford 35M500C
See how great a flame aspires	1856	Arfon (Major)	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
See the Conqueror mounts in triumph	1821	In Babilone	40E103G, St.Asaph 33P173D, Rex Glorïae 41L218Ab, 58L112G
See the morning sun ascending Send down thy truth, O (God) Lord	3112 5710	Unser herr scher St. Michael	65M7Bb 58U237G, St.Thomas CW271G, Garden City 35M181Ab
Servant of all, to toil for men	5456	Grafenberg	--, Shaddick 65M186D
Servant of God, well done	4606	Diademata	65M288D, Mornington 35M518E
Silent night! holy night	1302	Stille Nacht	55P154Bb, HCG169Bb, AW118Bb, CW188C, 58L16Bb, 58U138Bb, 40E33Bb, 65M393Bb, 35M106C, 56B72Bb, 33P132Bb, 41L646C
Sing, my tongue, the glorious battle	1602	Pange Lingua	40E66Bb[III], 58L61C[III] ² D
Sing praise to God who reigns above	5356	Mit Freuden Zart	St.Thomas(Holywood) 58L61 ² D 58U20D, 65M4Eb, 35M355Eb, 55P15Eb, Praise(Af Himlens) 58L422F
Sing praise to God, who spoke through man	5311	Ebeling	40E299Ab
Sing to the great Jehovah's praise	3406	Lobt Gott, ihr Christen	65M510Eb, Evangelist 35M538A, CW590A
Sing with all the sons of glory	1222	Hymn to Joy	65M440G, 35M150G
Sinners, turn: why will ye die	7139	Afron (minor)	65M112G, Hollingside 35M191Eb
Sion, praise thy saviour	4309	Lauda Sion	40E1931Bb

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Soldiers of Christ! arise, and put	6520	Diademata	55P362Eb, 58U384Eb, 65M250Eb, 35M282E, 56B416Eb Aynhoe 41L450A, Silver Street 40E552Bb, Durham(Dover) 58L5642Eb, From Strength to Strength 58L5641G, AW64G, Soldier of Christ 33P269D 40E443g, Cruger 58L495 ² F, Petition 35M351G, Llanfyllin 65M231G, Bentley 33P296Db, 55P418C, CW581Db, 58L4951C 33P393G, CW502G, 58L542G, AW288G, Weisse Flaggen 58U413Bb, Supplication 40E500d 40E2922D, 41L35D, Mendelssohn 33P11G, Monkland 58L432C, Riley 40E2921G 40E53D, St. George 41L134F, Tichfield 58L55Eb 1) 40E5392C, 2) ---, Armes 40E539 ¹ D 40E370F, 33P212F, HCG108F, CW275F, 58U241F, 55P243F, Seymour 56B171F, Ballerna 65M461G
Sometimes a light surprises	7313	Light	
Son of God, eternal savior	8112	In Babilone	
Songs of praise the angels sang	5312	Innocents	
Songs of thankfulness and praise	1405	Salzburg	
Soon may the last glad song arise	6453	Truro ¹ Old 100 ²	
Spirit Divine, attend our prayers	5702	Grafenberg	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Spirit of faith, come down	1857	Bealoth	65M137Ab, 35M183A
Spirit of God, descend upon my heart	5716	Morecambe	58U232C, 65M138C, 35M179C, 41L204C, 55P236C, AW196C, 58L129C, CW272C, Longwood 56B166Eb 65M442A
Spring has now unwrapped the flowers	1719	Tempus ad est floridum	
Stand up, and bless the Lord	5228	Carlisle	58U25D, St. Michel 65M16G, 35M39G, 56B16G
Strong Son of God, immortal Love	7342	Rockingham	58U357D, Palisades 40E365G, St. Crispin 33P175E, 55P228Eb, AW177E, CW349Eb, Keble 65M146G, 35M206G
Sun of my soul, thou Savior dear	3305	Hursley	58U50F, 40E166F, 65M502F, 35M56F, 56B15F, 33P37F, CW150F, 55P56F, 41L551F, 58L226F
Sunset to sunrise changes now "Take up thy cross," the Savior said	1613 6620	Kedron Germany	58U165Eb, 40E81Eb
Talk with us, Lord, thyself reveal	7181	Gräfenberg	65M160Bb, 35M260Bb, 55M293G, Wareham CW285Bb
Teach me, my God and King	7205	Mornington	65M262F, Soho 35M309G
Tell out my soul how great the Lord	5396	Llanfyllin	58U401D, 35M320E, 1Eb, St. Andrew 58L451Eb, Carlisle 58L4512Eb, Swabia HCG109D, Sandys 40E476C ---

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Thanks to God whose word is spoken	5318	Laude Anima	65M18D
That all mankind will be fearless	8143	Lund	HCG100a
That Easter day with joy was bright	1708	puer Nobis	40E98D, 58L94 ¹ D, Claro ² paschali Gaudio 58L94 ² C[VIII]
The bread of life for all men broken	4330	Sheng-en	65M317d
The church's one foundation	6104	Aurelia	58U260Eb, 40E396Eb, 65M297Eb, 35M381Eb, 56B380Eb, 33P333Eb, 41L473Eb, HCG106Eb, AW301Eb, CW423Eb, 58L149Eb, 55P437Eb 65M491F, 35M52F, St. Anatolius 40E184D, 58L224Eb, 41L555Eb, 33P44Eb AW25F
The day is past and over	3312	Du Friedens- furst, Herr Jesu Christ	40E96 ¹ A, Lancashire 58U192D, 55P208D, 41L205D, 33P166D, 65M437D, HCG182D, AW156D, HCG182D, CW247D, Greenland 56B111Eb, Rotterdam 35M159G, 58L105G, All Hallows 40E96 ² A
The day is past; the shadows round are falling	3301	Donne Secours	58U417G
The Day of Resurrection	1707	Ellacombe	
The Day of the Lord is at hand	8120	Remember the poor	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
The day thou gavest, Lord, is ended	3304	Les Commandments de dieu	58U47G, 40E179 ¹ G, 65M500G, 55P59 ¹ G, St. Clement 40E179 ² G, 35M54Ab, CW140Ab, 33P45Ab, 58L227Ab, 55P59 ² Ab, 58U48Ab 40E132 F, HCG121F, Aeternae Christi Munera 40E132 ¹ Bb[VII]
The eternal gifts of Christ the King	2503	Guidetti	58U141D, 40E30D, 65M383D, 35M97D, 56B63D, 33P129D, 55P156D(+Alt.Ref.), HCG160D, AW124D, CW197D, 58L40D 40E61e
The first Nowell the angel did say	1304	The first nowell	58U14f, 40E285 ¹ f, 65M30f, 35M5Ab, 33P8Ab, 41L41G, 55P89Ab, AW83Ab, ² Covenant 40E285 ² E 40E298D
The glory of these forty days The God of Abraham praise (Praise to the living God)	1504 5212	Spire Leoni	58U200G, 40E106G, 65M458G, 35M163Ab, 33P195A, 41L219G, 55P211G, AW162A, 58L439G, Azmon 56B117Ab AW195F,
The great creator of the worlds The Head that once was crowned with thorns	5355 1823	Tallis Ordinal St. Magnus	Uxbridge 58U257Eb, 33P217E, 55P259E, CW441E, Duke Street 56B187Eb, Hebron 65M365Bb 35M409Eb, 65M325Eb
The heavens declare thy glory, Lord	1107	Illsley	
The King of heaven his table spreads	7130	Dundee (French)	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
The King of Love my Shepherd is	5330	St. Columba	58U80D, 40E345 ¹ D, 55P106 ² Eb, HCG123D, 58L530 ² Eb, Dominus regit me 58U79G, 40E345 ² G, 65M67G, 35M353G, 56B280G, 55P106 ¹ G, 33P99G, AW224G, CW169G, 58L530 ¹ G, Ich dank' dir schon 41L431Db
The King shall come when -morning dawns	1110	Morning Song	---, St. Steven 58U201G, 40E11G, 65M353G, 33P187G, 55P232G, HCG129G, Farrant 58L10G 58U328Bb
The Lord is rich and merciful	7118	Shepherds' pipes	Petersham 33P82D
The Lord Jehovah reigns	5341	Millennium	65M31A, 35M63A
The Lord our God alone is strong	5342	Truro	65M346C, 35M561D, 58L502 ² D, Fortitudo 58L502 ¹ F
The Lord our God is clothed with might	5313	Detroit	65M32F, Tappan 35M61G ¹
The Lord will come and not be slow	5326	York ¹ Old 107th ² (Genevan Psalter form C.M.D.)	1) 58U95F, 40E213 ¹ F, 40E312 ¹ F, 2) 65M468C[II], Old 107th (Scottish Psalter form, C.M.) 55P230d, 33P185 ¹ d, St. Stephens 58L327Ab, St. Magnus 56B126Ab, 33P185 ² Eb, Balfour 40E312 ² Bb 58U91G, 65M216G, 35M74G
The man who once has found abode	5324	Tallis Canon	
The morning light is breaking	6459	Webb	58U305A, 40E264Bb, 35M487Bb, 56B448Bb, 33P389Bb, 41L497Bb, 55P499Bb, CW524Bb, 58L313Bb

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
The people that in darkness sat	1122	Carthness	65M361Eb, Lobt Gott ihr Christen 4LL106F
The righteous ones shall be forever blest	7348	Sri Lampang	65M214G
The royal banners forward go	1608	Vexilla Regis (Sarum Plain- song)	40E63 ¹ G[I], 58L75G[I], Vexilla Regis(Hampton) 4LL168C, Parker 40E63 ² Db, 58L75 ² Db 40E41G
The snow lay on the ground	1309	Venite adoremus	--, All Saints New 4LL452Bb, 35M285Bb, 33P271 ¹ Bb, 56B414Bb, 58U388Bb, 40E549Bb, 65M419Bb, 55P354Bb, CW358Bb, 58L562Bb, Crusader 33P271 ² Ab
The Son of God goes forth to war	6513	Llangloffan	58U181D, 40E91D, 65M447Eb, 35M156Eb, 56B107Eb, 33P164Eb, 41L210Eb, 55P203D, CW238D, 58L90D, AW155Eb
The strife is o'er, the battle done	1704	Victory (Palestrina)	58U451F 58U426D, 65M200Eb, 35M454Eb, AW233Eb, CW490Eb
The summer days are come again	3403	Forest Green	1)--, 2)--, Pearsall 40E595(First of four parts)
The voice of God is calling	8130	Meirionydd	AW58Ab, All Saints New 35M562Bb
The world is very evil	6711	Oslo ¹ Meirionydd ²	40E586D, Sawley 58L583Bb, Varina 35M528Db
The world's a-stir! The clouds of storm	6767	Halifax	
There is a land of pure delight	6716	Capel	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
There's a wideness in God's mercy	5318	In Babilone	58U101G, 40E304A, 65M69G, 33P93G, 55P1101G, HCG124G, Wellesley 35M76C, 56B48C, 58U102Bb, 55P1102C, CW173C (8.7.8.7), Merton AW89E, Richards CW172F(8.7.8.7.D), Omnidie(8.7.8.7) 58L493 ¹ F, ² F Armstrong(8.7.8.7.D) 58L493 ² F 58U450C, 65M198D, 33P423 ² D, AW286D, CW507Eb, 35M512D, Depauw 33P4231Db
These things shall be: a loftier race	8647	Truro	--, St. Matthew 40E517A, 55P179Bb, 58L324Bb
Thine arm, O Lord, in days of old	8171	Halifax	58U193Eb, 65M450Eb, 55P209Eb, CW244E, 58L566Eb
Thine is the glory	1721	Judas Maccabeus	58L487Eb, 58U485Eb, 65M45Eb, 35M72E, 56B59Eb, 33P70E, 55P101Eb, AW4E, CW171E
This is my Father's world	5368	Terra Beata	65M542Eb
This is my song, O God of all the nations	8620	Finlandia	41L88F
This night a wondrous revelation	1223	O dass ich tausend	58U403Eb
Those who love and those who labor	7376	Alta Trinita Beata	40E361A, 33P254A, 55P221A, Dundee 41L355Eb,
Thou art the Way: to thee alone	5564	St. James	St. Bernard 65M75Eb, 35M332E, Beatitudo 58L390Ab

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
What child is this who, laid to rest	1317	Greensleeves	58U140e, 40E36e, 65M388e, 35M109e, 55P159e, HCG151e, CW200e, 58L48e
What grace, O Lord, and beauty shone	5457	Christus der ist mein leben	65M178D, This Endris Nyght 35M115D, 55P180D, Dalehorst 33P143F, CW219F 65M130F
What shall I do my God to love	5319	Richmond	65M196Ab, 55P32G
What shall I render to (my God)	5340	Armenia	Lambeth 55P32G
the Lord			58U144D, 40E47D
What star is this, with beams so bright	1403	Puer Nobis	
What(ever) God ordains is	5334	Was Gott tut	55P366G, 58U96F, 41L521F, 58L582F, 33P291G
(always) good			65M432C[II]
What wondrous love is this	1620	Wondrous love	40E297E, Belgrave 58L440 ¹ D, Manoah 35M542Ab,
When all thy mercies, O My God	5383	Durham	Tallis Ordinal 58U94D, 55P119Eb, Winchester Old 65M70F, 41L31F, Eagley 58L440 ² Bb, St. Peter 33P81Eb
When I survey the wondrous Cross	5482	Rockingham Old	40E337D, 33P152 ¹ Eb, 41L175 ² Eb, 58L503 ² Eb, Hamburg 58U177d, 65M435F, 58L503 ¹ F, 58L503 ¹ G(Alt.harm.), 56B99F, CW228F, 33P152 ² F, 41L175 ¹ F, 55P198F, AW145F, Eucharist 35M148D

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
When Jesus left his father's throne	5461	Kingsfold	40E331G, HCG122G
When morning gilds the skies	5582	Laudes Domini	58U35C, 40E367C, 65M91C, 33P3C, 35M31C, 56B23C, 55P41C, AW18C, HCG48C, CW135C, 58L416C, 40E79C
When our heads are bowed with woe	1612	St. Prisca	
When Steven, full of power and grace	8377	Wellington Square	58U493Ab
When through the whirl of wheels	8121	Lombard Street	58U422d, Charterhouse AW37F
Where cross the crowded ways of life	8111	Gardiner	58U423A, 35M465Bb, 56B464Bb, 33P410Bb, 55P507Bb, AW232Bb, 40E498Ab, 65M204Bb, CW519Bb, Waltham 58L315D, 65M528Eb
Where shall my wondering soul begin	5395	Fillmore	
While shepherds watched their flocks by night	1208	Christmas ¹ Winchester Old ²	1) CW185D, 35M88D, 56B79D, AW125D, 33P120D, 55P169D, HCG178D, 2) 58U146F, 40E13 ¹ F, 65M394F, Carol 40E132Bb, Bethlehem 41L109Bb, 58L24Bb, 40E130Bb
Who are these like stars appearing	2613	All Saints	
Who trusts in God, a strong abode	7341	Was mein Gott ² ill	58U354a, 41L437g, Bishopgarth 55P375Eb, 58U355Eb, HCG170D, Lonely Midnight CW203Eb
Wisemen seeking Jesus	1407	Adore te devote	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
With broken heart and contrite sigh	1503	Babylon's Streams	40E60d, St.Luke 41L323f, St.Crispin 58L367Eb
With songs and honors sounding loud	3405	Ellacombe	58U459Bb, Bedfore 33P75Eb, AW7Eb
With thine own pity, saviour see	4505	Grafenberg	65M340F
Within the maddening maze of things	7343	Song 67	58U360D
Word of God before all years Worship the Lord in the beauty of holiness	5410 7702	Prologue Monsell	-- 58U31Bb, CW106Bb
Ye holy angels bright	6745	Darwell's 148th	58U23C, 40E600C, Crofts 58L409C
Ye servants of God, your Master proclaim	5576	Hanover (Lyons)	58U206G, 65M409Ab, 35M169A, 56B147Ab, 55P27A, CW258A, 33P198A, AW161A, 58L446A
Ye watchers and ye holy ones	6741	Lasst uns erfreuen	58U30D, 40E599Eb, 65M19D, 35M6Eb, 41L475Eb, 55P34Eb, 58L437Eb

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Thou didst leave thy throne and thy kingly crown	5434	Margaret	58U326D, 40E321D, 35M95D, 56B82D, 33P231D, 55P184D, AW108D, CW292D, 58L433D
Thou God of all, whose spirit moves	8148	Old 22nd	58U419D, Seraph CW554Bb
Thou hallowed chosen morn of praise	1705	Eisenach	40E93D
Thou hidden Love of God, whose height	7373	St. Catherine	40E464G, St. Ingrid 58L391 ¹ F, Vater Unser 65M531Eb, New 113th 35M375Ab, 2Eb St. Chrysostom 58L391 ² Eb 58U442G
Thou Judge by whom each empire fell	8618	Nun Freut Euch	
Thou whose almighty word	5123	Dort	65M480Bb, Fiat Lux 33P392A, CW536A, Rigini 35M477Ab, Moscow 40E272F, 41L508G, 58L309G, Italian Hymn (Trinity) 56B461G
Thou, whose unmeasured temple stands	4707	Dundee (French)	65M345Eb, 35M549Eb, Lambeth 58L246G, St. Anne 33P476C
Through all the changing scenes of life	5309	Irish	65M56Eb, 35M14E, Wiltshire 58U81Ab, 33P83Bb, 58L420Bb, Ich singe dir 41L29Bb 40E540G
Through North and South and East and West	6454	Old 100	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
Thy kingdom come, O Lord, wide circling	8146	Hosmer	40E534G, St.Cecilia 58U448G, 33P425G, 55P488G, AW283G, Invitation CW562Eb
"Thy kingdom come,"--on bended knee	6103	St. Flavian	40E391F, 55P484F, Irish 35M463E, 58L331E, Chesterfield 33P363G, CW539G
'Tis finished, the messiah dies	1691	Winchester New	65M429Bb
To bless the earth, God sendeth	1805	Far off lands	65M512D
To thee, O (Lord) God, our hearts we raise	6762	Nachtigall	AW98Eb, Norse Air 65M524Ab, Bixhopgarth 58L445E, Harvest Hymn 41L573F
Turn back, O man, forswear thy foolish ways	8141	Old 124th	58U451F, 40E536F, 65M475F, 33P424F, 55P490F, AW289F, CW567F, 58L348F
Unto the hills I lift mine eyes*	5339	Dunfermline	65M57Eb
Unto us a Boy is born Unto thy temple, Lord, we come	1306 7707	puer nobis Eisenach	58U142D, 40E34D 58U276D

*Another translation of same Psalm in 10.4.10.4.10.10. = Psalm 121, the Psalter, 1912, Sandon CW166G, 58L488F (Duke of Argyll 1845-1914), Unto the hills around do I lift up my longing eyes.

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
"Wake, awake, for night is flying"	1105	Sleeper's wake	58U108C, 40E3C, 65M366C, 41L609C, 58L71C (Nicolai), 58L72C (Bach) ²
Watchman! tell us of the night	7311	Aberystwyth	58U109e, 40E440 ² e, 65M358e, St. George Windsor 56B462G, 33P109G, 41L71F, 55P149G, Salzburg AW106D, Watchman 40E440 ¹ D, 35M485Eb, HCG172D, CW183Eb, 58L525D
We all believe in one true God	5118	Wir glauben all an einen gott (Darmstadt)	58U250D, 41L252Eb, Wir glauben all an einen gott (Latin credo) 41L251 ² D, Wir glauben all an einen gott (Manuscript Gesangbuch, Vienna) 41L251 ¹ C
We are climbing Jacob's ladder	8379	Jacob's Ladder	58U495Db, 65M287D, HCG99C, AW52Db
We are living, we are dwelling	6764	Blaenhafren	58U427g, 33P374g, 55P356g, AW234g, CW494g, Austrian Hymn 56B421F
We bear the strain of earthly care	5570	Hermon	58U220f, Serenity CW521Eb, Shepherds pipe 65M202g, Tallis Ordinal AW263Eb, Azmon 35M471Ab, 33P179Ab, 55P227Ab
We built a sanctuary sure	6105	Forest Green	AW299G
We Christians may rejoice today	1231	O Jesu Christe, dein kripplein	41L107Eb

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
We come unto our fathers' God	7705	Nun Freut Euch	58U271G, 65M58G, 33P342G, 55P16G, 35M385G, To God on high 40E303F
We gather together to ask the Lord's	5386	Kremser	58U21C, 65M59D, 35M20D, 56B492D, HCG1D, AW96D, CW117D, 40E315D, 55P18D
We have a king who came to earth	8336	Danish air	HCG140Ab
We lift our hearts to thee, O Day-Star	5232	Mornington	35M36E St. Thomas 65M492G
We limit not the truth of God	6307	Old 22nd	58U259D
We met them on the common way	8114	Solomon	AW48Eb
We plow the fields, and scatter	3502	Wir Pflügen	58U460Ab, 65M513A, 33P464A, AW100A, CW594A, 58L364A, Claudius 40E138A, HCG135A, Dresden 55P524A, St. Anselm 35M544E, 56B493E 40E114D 40E340G,
We sing the glorious conquest	2241	Munich	O Jesu Christe, meins, 41L178G, Tuorum Militum 58L494V, Madagascar 58L494D
We sing the praise of him who died	5483	Breslau	HCG136Eb 40E313F, Abendlied AW13G
We thank thee, loving father	8335	Magdalena	58U28C[III], 33P17C[III](also called Wallin), 58L174C[III], 55P25C[III]
We thank you, Lord of heaven	5351	Shining day	
We worship thee, almighty Lord	7703	Vi Lofve dig, O store Gud	
We would be building	8378	Finlandia	58U494F, 55P470F, AW51F, CW489F

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What child is this who, laid to rest	1317	Greensleeves	58U140e, 40E36e, 65M388e, 35M109e, 55P159e, HCG151e, CW200e, 58L48e
What grace, O Lord, and beauty shone	5457	Christus der ist mein leben	65M178D, This Endris Nyght 35M115D, 55P180D, Dalehorst 33P143F, CW219F 65M130F 65M196Ab Lambeth 55P32G 58U144D, 40E47D
What shall I do my God to love	5319	Richmond	
What shall I render to (my God)	5340	Armenia	
the Lord			
What star is this, with beams so bright	1403	Puer Nobis	
What(ever) God ordains is (always) good	5334	Was Gott tut	55P366G, 58U96F, 41L521F, 58L582F, 33P291G
What wondrous love is this	1620	Wondrous love	65M432C[II]
When all thy mercies, O my God	5383	Durham	40E297E, Belgrave 58L440 ¹ D, Manoah 35M542Ab, Tallis Ordinal 58U94D, 55P119Eb, Winchester Old 65M70F, 41L31F, Eagley 58L440 ² Bb, St. Peter 33P81Eb 40E337D, 33P152 ¹ Eb, 41L175 ² Eb, 58L503 ² Eb, Hamburg 58U177d, 65M435F, 58L503 ¹ F, 58L503 ¹ G(alt. harm.), 56B99F, CW228F, 33P152 ² F, 41L175 ¹ F, 55P198F, AW145F, Eucharist 35M148D 40E331G, HCG122G
When I survey the wondrous	5482	Rockingham Old	
When Jesus left his father's throne	5461	Kingsfold	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
When morning gilds the skies	5582	Laudes Domini	58U35C, 40E367C, 65M91C, 35M31C, 56B23C, 33P3C, 55P41C, HCG48C, AW18C, CW135C, 58L416C 40E79C
When our heads are bowed with woe	1612	St. Prisca	
When Steven, full of power and grace	8377	Wellington Square	58U493Ab
When through the whirl of wheels	8121	Lombard Street	58U422d, Charterhouse AW37F
Where cross the crowded ways of life	8111	Gardiner	58U423A, 35M465Bb, 56B464Bb, 33P410Bb, 55P507Bb, AW232Bb, 40E498Ab, 65M204Bb, CW519Bb, Waltham 58L315D 65M528Eb
Where shall my wondering soul begin	5395	Fillmore	
While shepherds watched their flocks by night	1208	Christmas ¹ Winchester Old ²	1) CW185D, 35M88D, 56B79D, AW125D, 33P120D, 55P169D, HCG178D, 2) 58U146F, 40E13 ¹ F, 65M394F, Carol 40E13 ² Bb, Bethlehem 41L109Bb, 58L24Bb 40E130Bb
Who are these like stars appearing	2613	All Saints	
Who trusts in God, a strong abode	7341	Was mein Gott will	58U354a, 41L437g, Bishopgarth 55P375Eb, 58U355Eb
Wisemen seeking Jesus	1407	Adore te devote	HCG170D, Lonely Midnight CW203Eb 40E60d, St. Luke 41L323f, St. Crispin 58L367Eb
With broken heart and contrite sigh	1503	Babylon's streams	

HYMN (First Line)	NO.	PREFERRED TUNE	REFERENCE
With songs and honors sound- loud	3405	Ellacombe	58U459Bb, 33P75Eb, AW7Eb
With thine own pity, saviour see	4505	Grafenberg	65M340F
Within the maddening maze of things	7343	Song 67	58U360D
Word of God before all years	5410	Prologue	--
Worship the Lord in the beauty of holiness	7702	Monsell	58U31Bb, CW106Bb
Ye holy angels bright	6745	Darwell's 148th	58U23C, 40E600C, Crofts 58L409C
Ye servants of God, your Master proclaim	5576	Hanover (Lyons)	58U206G, 65M409Ab, 35M169A, 56B147Ab, 55P27A, CW258A, 33P198A, AW161A, 58L446A
Ye watchers and ye holy ones	6741	Lasst uns erfreuen	58U30D, 40E599Eb, 65M19D, 35M6Eb, 41L475Eb, 55P34Eb, 58L437Eb

SECTION VIII

OTHER INDICES

There are three other listings which round out this reference system. The first is an alphabetical index of tunes. The second is an alphabetical index of authors, translators and written sources. The third is an alphabetical index of composers, arrangers, harmonizers and musical sources. Each lists only the appropriate material and the page reference in the proposed hymnal.

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